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Abroad

MR. GRORGE GROSMITH, the famous English musical comedy star, who has entertained thousands of andlences in America during the last twenty-five years, has been made a fleetcant in the British Navai Reserve, and has therefore temporarily retired from the stage.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to actend the expiration of the pathological period. Those of our subscribers not wishing to svall themselves of this convenience of remitting later will please send a notice for discontinuance.

JUNE 1917

THE "Expyrlan Concert Party." a group of mustchan setting out for the land of the Phartoni, illustrative the need for must can be the phartonic, illustrative the need for must can be the phartonic, illustrative the need for must can be the phartonic properties. The Party in supported by must be soldiers. The "Party" is supported by music personnel owing to enlistments in the lowers in Engineer.

An interesting example of self heip is to As interesting example of self help is to be found in the personality of a London orchestral conductor now coming to the front. His name is Vinenet Thomas, and the papers speak very highly of his recent conducting of Mozartz II Serviylio, He gained all his training while working through the day in a bank, all ewrote an opera during this time, and underwent great sacribees in order to succeed.

THAT British Industries are hy no means THAT British industries are by no means t a standstill is Indicated by the latest num-er of the Musical Opinion and Trade Review t London. There are over forty pages of divertisements of musical merchandise in this

It is reported that Bollo's open, "Nerone" (Nero), is approaching production at Milian, Bolto has been engaged upon this work for a number of years, and it is understood that he expects to show a vast advance in ability. He is already one of the most interesting characters in musical history, for it is only at rare intervials that such a capable composer could be induced to write libraril for another master as Bolto did for Verdi. In is reported that Bollo's oners "Narons

THE Landon Musical News reports that

THE monthly Musical Record of London The monthly Musical Record of London has an article from a soldier in the trenches telling how several enthusiastic music students are continuing their musical theoretical studies in the trenches during the luli be tween hattles.

HALL to Le Guide Musicale, the foremost Hatt to Le Guide Nucleale, the foremost musical paper of Beigium, which was discussed in the second of the second of the second with an excellent issue. The publication office of the journal is now in Parts. Le Guide Musicale is in in 60th year. This have, on the whole, fared better than those of France where publication seemed to No German musical periodicials have been received for over a year at the office of This paper is a holyaphical strick upon the great Spanish composer, Eurique Grenados, who went down with the Sump

who went down with the Sussex.

GAETAND DORIZETT, a grand nephew of
the composer by that name, has endeavored
forming his Grand Uncle's open. The Bussian
forming his Grand Uncle's open. The Bussian
for bontectiff a lixty-zero works and was first
given in 1840. Now, menty eighty years
given in 1840. Now, menty eighty years
tempt to control the receipts of a work in
which he had no creative part. THE ETME
due to composers and publishers through
provided by the United States Government,
llowever, any copyright which would give
any art work would impusedonally he a public highly. Portunately the Farix Courts delications.

At Home

A FRENCH Opera Company and Academy of Music has neen launched in New York City, the sponsors being leading composers and musiclans of France, among whom are Saint-Sasan, Camille Erlanger and Vincent d'indy. The director of the enterprise is M, Antoine V. K, de Vally. Musical possibilities of the wireless tele

Or the many opera companies in America this season, the San Carlo Company de-serves especial praise. The impressario, For-tune Gailo, is only thirty years old and has had no subsidy whatever in his ventures.

COMMUNITY singing has now developed into a veritable craze. Cities in all parts of the country are starting community choruses. A Society has recently been established in Moscow in memory of the great Russian modern composer, Scriabine,

A MANUSCRIPT of an air by Mozart brought \$225 nt the auction sale of the ll-brary of the late S. P. Warren, in New York.

THE Women's Orchestra Cluh of New York, Theodore Spiering conductor, is in the midst of its third season. It was formed for the purpose of providing opportunity for women for orchestral and ensemble practice. he most brilllant and successful of all. it perhaps human, at this time of world tress when Fate is piaying such a high

MAUDE PLAY, who has replaced Mmc Destinn, at the beginning of the Metropolitan season in New York, made her debut in Lohengrin. She is an American gift, bord in the Metropolitan with the control of the Metropolitan the control of the Metropolitan with the control of the greater numbers to the gaming table. Monte Carlo is the gambler's paradise and the war bas quickened the interest in it according to

Muscle Strength in Plano Playing,

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Denois and North. J. P. Scott 394
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Marquita (Violin and Piano)

(Continued on page 412) CONTENTS FOR JUNE, 1917 phone are being developed by Dr. De Forest at his laboratories at High Bridge, New York. He has recently sent out to the own ers of amateur stations within wireless dis-tance of the Forest Laboratories "an invita-tion-to-listen" to musical programs. There tion-to-listen" to musical programs. There are at least 200,000 amateur wireless outfits in the United States as possible subseribers to such courses

A NEW American tenor, Carlo Hackett, is credited with a great success at his debut at La Scala, where he sang the Duke in

Harrison M, WILD has resigned as the director of the Chicago Apollo Musical Club, after serving for inheteen years. His work during that time has been praised in the most entbusiastic manner possible for its artistic value and for its vocal effectiveness.

OPERA is to be part of the work at Colum-OPERA IS to be part of the work at Columbia University next summer. The musical director will be Eduardo Petri, director of the chorus school of the Metropolitan Opera House. The company will be known as the Summer Season Grand Opera Company. The opera house will be the gymmakum of the university, which seats 2,000 people.

university, which seats 2,500 people.

Proof, George Hearn Howard, well known to EVUDE renders through his contributions and at one time at member of the New Englishment of the Properties of t

HOMER N. BARTLETT, distinguished American can composer, has passed his seventieth hirthday. In honor of the occasion, his friends tendered him a dinner in New York

St. Louis to raise a fund that wlll enable the St. Louis Symphony Orchestra to tour.

Owner to much agitation for standard-lardin of muck leaching, various bodies have brought acts to the attention of the legislature of different states. Out the legislature which provides for the fol-lowing: all teachers required to have a crassing the state of the state of the state of the state to examine all applicants for a certificate; all leachers are required to result of the state of Owing to much agitation for standard

up to the ridicule of the world of art."

Contentum; salignig is taking the country
by widdre. Time was when every plano was
the center of a consideration of young people
Songs, which were neither collegate nor dignifed, were howled out to one's heart's conlifed, were howled out to one's heart's conseemed to gle out and with it the splendid
habit of singlen, Now people all over the
country are setting. Now people all over the
country are setting the solid "community" has
here pasted on the new movement but it is
simply the old fashioned "singlis" skew" and
incarnation. In New York, Harry Barnhart,
who made a success of mass singling in
in the open after concerts its Central Park in the open air concerts in Central Park every Sunday.

ase mention THE ETUDE when addressing our advertisers.



THE FIUDE

JUNE, 1917

VOL. XXXV No. 6



Music, Now, More Than Ever



NEVER was the need for music greater than at this moment when war has driven the minds of men to the brink of insanity. The opportunity for the musician is greater now than ever. Do not consider the mere material side of the question. It is true that "war times are boom times"--it is true that the music halls and opera houses in the great cities of Europe have been crowded to the doors all during the present war-it is true that when Gottschalk came from South America to New York during our own Civil War he found, to his amazement, a greater demand for music than everit is true that the wise musician, who is willing to work and plan twice as hard now as at any time in the past, may earn more than ever before, but, laying all these material considerations aside, this is the time when every American desires to do his highest duty to his home land. There is abundant employment for every man and woman, who can be spared from the conflict, but that is not enough. Every true-hearted American wishes to do more.

Our President, in his remarkable message urging all Americans to double their efforts, may not have thought of the work which the music makers can do, but there is a great work nevertheless. The ETUDE for years has been presenting the opinions of foremost men in all stations of life upon "Music as a Human Need." Music now is one of the great safety valves of the universe. Mme. Carreño, in the interview she has given THE ETUDE in this issue, indicates what part music is playing in Europe at this time. Your part here may be proportionately significant.

THE ETUDE, during coming months, will do every thing in its power to stimulate new interest in the art. It is highly important for teachers and musicians to cooperate with us in this, as every new field of musical interest created by a new ETUDE reader means additional opportunity and security for the teacher at this very

THE ETUDE is confident that the great crisis which has come in the affairs of the world will find America strong in those characteristics which make us proud to bear the name American. Profiting by two years of observation of the conditions in Europe, isolated by two great oceans, fully capable of providing for our needs in all emergencies, with every possible line of human activity speeded up to twice its normal pace, with high principles and noble aims we may have absolute confidence in our destiny. Music will help all America maintain its mental balance. It will help us in our fight for principles and at the same time spare us from the insanity of hate. This is the hour! Let all musicians arise to new vigor and do their important part.



What To-Morrow May Bring



WHEN Peter Cooper built Cooper Union in New York as a monument to his ideas upon free education he was away ahead of his time. Cooper Union, for instance, was the first building with iron beams-the forerunner of modern fireproof buildings. But Peter Cooper was not satisfied with that. He knew that his five-story building would survive until a time when people would be carried up and down stairs, instead of walking. There were no passenger elevators in use in his time, but he was certain that such a thing would be pergrasp it.

fected and come into common use. Accordingly, he built his building so that ample room was left for elevators. Peter Cooper's long suit

Foresight is one of the rarest of qualities. For the most part we live in to-day, if not in the ashes of our yesterdays. Musicians are particularly prone to live a day-by-day existence: they rarely see or attempt to see what to-morrow may bring forth. Every music teacher should have a plan, every student should have a plan. Every month and week for the next year-or two years-should be charted out as carefully as the mariner charts his seas. It is the only way in which to determine progress. If you have never made out a plan of this kind, try it now, and see how much better your work will be.



The American Piano



BE proud of the American piano. The accomplishments of American inventors in this field are very high. We can not, of course, mention special manufacturers, but a glimpse at the records of the U. S. Patent Office shows how great has been the effort of American piano makers to produce a newer and better instrument at every step. Some inventions prove undesirable with time, but the best are jealously retained. Many American manufacturers are continually competing for the best labor and the best materials in the field. Last year our exports of pianos exceeded all previous records. The United States Department of Commerce reports show that our exports of these instruments have leaped in value from \$335,200 in 1901 to \$2,087,600 in 1916. We send over 5,000 pianos a year to Australia, New Zealand and the Philippines. Last year 500 American pianos went to Africa. It is not at all unlikely that in 1917 we shall again greatly increase our piano exports. Surely this is a time of boundless prosperity, despite "wars and rumors



If I Only Had A Chance



CHANCE? Probably you now have all the chance in the world. One might define the great composers as "men who never had a chance at the outstart of their careers." Only a very few of the real masters have had anything other than the most humble parentage. Many of them have come from the ranks of tradespeople and so-called "menials." A mere list of the fathers of some must be an incentive to the young person who thinks that "chance" means being born with a golden spoon between one's baby gums.

Beethoven's father was a chorus singer. Cherubini's father was a local fiddler.

Gluck's father was a gamekeeper. Haydn's father was a wheelwright Handel's father was a barber.

Palestrina's father was a waiter. Rossini's father was a baker.

Spontini's father was a farm laborer. Spohr's father was a country doctor.

Wagner's father was a police court clerk.

Verdi's father was a day laborer.

Be proud of your parentage and remember that all the "chance" in the world is right in front of you now, if you are big enough to

Freak Minds in Modern Music

By Ernest Newman

IT will be interesting to look back, twenty years hence, at the music of the present day and see exactly to what extent the freak mind—as we may call such minds as that of the later Schönberg—have been useful to music. At present it is impossible to say what service these minds are really doing. It is already possible, however, to see of what they are symptomatic, and not only they, but the minds that have not so much lost themselves in the jungle, like Stravinsky's and Schönberg's, but the minds, like Strauss's and Debussy's, that began by being adventurous and have ended by being commonplace.

Concentrated Music

It is not merely that the forms of the past have mostly become too pedestrian for our present uses, but we desire a quickening of the pace of music-by which I mean, of course, not a mere acceleration of the tempo, but a swifter and more direct way of thinking. One's objection to the ordinary novel is that a poet of real imagination could have said it all in fifty lines at the most, concentrating all the diffuse emotion and the tedious circumstance of the book into half a dozen burning moments. No doubt it is some such concentration of expression that Schönberg is aiming at in his later work. I can think, however, of no modern work in which the ideal has come so near achievement as in the fourth symphony of Sibelius, where the music always seems to be taking the shortest cut across the fields instead of plodding home by the long high roads. But that work is incomprehensible to the casual listener; while such music as that of the present Schonberg is incomprehensible to every one. Every student of the newest music must have noticed one unmistakable sign of awkwardness in it—the absence of rhythmic flow. The new composers—even composers of such different types as Schönberg and Debussy—are almost wholly engrossed either in the undiscovered possibili-

ties of harmony or in the suggestiveness of timbres. And if we turn our eyes from these conscious experimenters to a composer like Strauss, who is saved from the erratic movements of the others by the fact of his being knee-deep in the débris of a decaying tradition, we still see the effort to open a new field of music. In Strauss's case it takes the cautious form, clearly visible in much of his later work, of a tentative return

That tendency is more valuable as a confession than as a guide. It indicates a belief that music must find new motives and new methods or run to seed; but the way of salvation is surely not a return to Mozart or Bach any more than to Wagner. One feels, however, that Strauss is obeying a healthy instinct in trying to simplify his expression. That concentration of the speech of music to which I have already referred, that curtailment of the road the melody is set to travel, will almost certainly be achieved by the next great man by means of a divine simplification of tissue, the same dynamic charging of a few notes with the most farreaching meanings that we get in the master-lines of

It will not be a case of going back to Mozart, but of the coming of a modern Mozart, who will instinctively absorb whatever is really vital in the idioms of our day and give it back to us in a sublimated form. He will probably do this by being ignorant, either by accident or by choice, of most of the music of his fellows, and wholly free of the deadening influence of the

Moussorgsky's Freshness

When we see how much of other people is put into a young musician's head in the process of making a composer of him, the wonder is that anything at all of himself remains. What he needs is the minimum of the second-hand experience of tradition and the maximum of the first-hand experience of life. We owe the freshness of Moussorgsky's music to the fact that his temperament and his circumstances saved him from accumulating that vast store of second-hand feelings that with most composers does duty for an individual observation and garnering of life. Moussorgsky can-not have been the one specimen of his kind that nature has produced. There must be many like him born each year; but, presumably, the individuality is ground out of them by education.

Moussorgsky's case helps us, I think, to understand what is wrong with so much of the music of the day,

and the only way by which it can be set right. That way is to let our composers grow up in greater ignorance of other composers' music. It would be better for many of them if they would follow the example of Morland, who steadily refused to look at other painters' work for fear it should deflect his own individuality. The future is probably with some composer who shall be as simple and natural as Moussorgsky or the Stravinsky of the best period.—From The New

Keen a Journal

By Ruth Bailey

MANY of us, after a year of hard music study and practice ask ourselves the question: "What have I accomplished?" and very often we think that we have accomplished little or nothing. This often causes the more timid students to give up the race for musical

The best way to prepare to answer this serious question is to keep a journal. On the first page write a candid outline of your musical knowledge, being sure to tell all your musical faults, from the largest to the minutest detail. Then after each lesson period write down what you have learned during that lesson. But don't neglect to sketch in between the lessons the musical knowledge you gain through practice, teaching and experience.

Now, I am sure that when your year of study draws to a close, and the doubtful question, "What have I accomplished?" comes up before you, if you will glance over the pages of your journal you will proudly answer, "wonders."

The benefit of your journal will not end with your answer to this question. If you are teaching music there will never be a time when your journal will cease to be valuable to you, for the way you overcame difficulties will help your pupils to overcome

How To Go About Sight-Reading

By Viva Harrison

I. Determine what key the piece is written in and mentally play over the scale of that key before beginning the

II. Look closely at the measure signature and see if there are any peculiarities in the time. Play accurately and in even tempo.

III. Foresee what is going to take place. Look at least one' measure in advance, Never look back-because what has happened can never be improved.

IV. Cultivate quick mental concentration, seeing everything, the fingers reproducing exactly what the eyes see. Knowledge of composition, harmony and form is a great asset.

V. Avoid playing pieces beyond your mechanical skill, as this custom will result in stumbling and halting. Train yourself to overcome sudden difficulties.

VI. Observe the style, expression and fingering, rendering the greatest possible beauty in interpretation and finish, at the first sitting.

VII. Every day sight-read pieces of the same or lower grade than those you are studying. More difficult pieces may be played with four hands-duets and concertos

Saving Time in Practice

By Frederic W. Burry

WHEN one considers the prodigious number of hours that are absorbed in piano practice even by the average amateur, the question of economizing this expenditure of time and energy and making the most of the practice hours presents itself as at least worthy of consideration.

Saving No. 1

The first requisite is concentration with the mind settled on the work in hand, one may count on a large saving of time, and an all-round discount in general. Some complain that concentration is tiresome and wearying. True, there is a certain degree of strain, but this can be minimized. A fair measure of self-control will displace hurry and anxiety, when the nerves may work without strennous effort.

One important feature that belongs to the prac tice hours is the art of memorizing. And it is here where concentration particularly comes in. Distraction of mind is mostly laziness. A willing spirit but weak flesh. And just here the Will should exercise its authority. Calling the wandering thoughts to order, that there may be creative activity that will be worth while. For art is simply work well

Some self-denial is necessary; but the results will fully compensate.

Saving No. 2

A common fault is taking up too many pieces. It requires considerable time even for an accomplished musician thoroughly and properly to learn single piece. And the better one masters his jece, the more particular one becomes; new faults keep disclosing themselves, until at last it is realized that perfection is an ideal only to be approximated. and one is thankful and content to feel that progress is being made. Rubinstein used to say missed enough notes in six concerts to make up a seventh.

Our great artists admit that they have to work two and three years at their material before they consider it fit to play in public. Not that there i any disagreeable drudgery in doing this; the work itself is a joy-the artist feels privileged simply to sow the seed, not bothering much about reap ing-this taking care of itself. The practice hour will be profitable and pleasurable if they are undertaken in a sort of religious spirit-a work of love that is even more creative than any mere consideration of duty. Most of the masters have considered it better to spend time over the careir and detailed study and practice of suitable piece than to labor constantly with dry exercises. that the scales, etc., are to be ignored by any means; but technic, with all its importance, is only a means to an end; it is not everything, and in dulged in to excess inclines toward sheer mechan ical and automatic manipulation, calling for little mental concentration or musical thought.

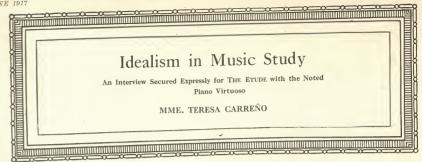
Saving No. 3

The limiting of one's self to a workable variety of selections does not imply that one should only have a meagre repertoire. It is the extreme of a versatility that is only superficial which should be guarded against. Change and variation are essential in their way. Contrast helps; a sane mixture of musical material is not out of place.

Distribution of Practice Time

And just here we are asked by some, "How shall the minutes of the passing hours be distributed?" No dogma can be laid down. Temperament has to be reckoned with; character and special require ments. Some are naturally quick in one direction, some in another. Some memorize with speed others having an alert vision read quickly-and so on. Certainly an indolent person or a phlegmatic nature will make a congenital corresponding expression when at the piano. None of us is quite all-around; and the peculiar and personal make-up of each individual cannot be ignored. Just hove much we can conquer ourselves is a question, but it is obvious this desired self-conquest is not going to be accomplished in a day; we must be content to unfold, checking here, improving there, and without haste being willing to grow.

JUNE 1917



IDEALISM in music study! Surely this is a time for idealism if there ever was one. Idealism may at this very moment be the salvation of the universe. It is the thing which is keeping us from becoming utter barbarians. A man cannot be an idealist and a total barbarian, can he?

In times of greatest stress people always need idealism most. I have recently had a most powerful illustration of this in Europe. Last year I gave seventy-two concerts in various parts of the continent, from Roumania to Spain. One might think that at this time the halls would be empty. Who could imagine that this would be the time when people would want to hear music? The fact of the matter was that I had many of the most crowded houses in my entire career. In Vienna the halls were packed to the doors at the regular prices. Never was there a time when the soul rest which music alone can give was more appreciated than in this hour of trial and tribulation. Some of the scenes were most trying. In the Hague a lady came to me after my recital and said, "I want to thank you for your performance of yesterday. It was the first time since the beginning of the war that I have had the blessing of forgetting." I learned that she was a Belgian refugee, whose family, home, everything had been swept away. Her first solace was in music. But no one wants to concertize in Europe now. The very audiences, with fifty or sixty wounded men, are agonizing.

Ideals for American Students

The average piano student in America has no set ideal. He (more frequently it is a she) gets wildly enthusiastic over something without knowing definitely what it is. He fails to discriminate or to determine what shall be the artistic goal to which his enthusiasm may lead him. American students are lacking in a sense of proportion. To them everything is "wonderful." The dilettante who plays with fair accuracy, a pretty touch, and some personal charm is described as wonderful or grand, although she may not know the first thing about interpretation and have no ideal higher than that of securing a good-looking husband with plenty of money.

The mechanical piano players are doing the art of piano playing a great deal of good. The students are beginning to realize that it is hopeless to compete with the technic of pneumatic tubes and felt fingers. The machine must always conquer if the race is for quantity and speed. Is that not the case with all machinery? What sensible man would want to make pins or nails by hand? What woman would attempt to turn out as much work as can be done with a sewing machine? On the other hand what woman would want to have all her embroidery done by machine? Do you see the point? Hand work is supreme in certain phases of art development, and always will be supreme. Some of the piano playing devices are marvelous, just as some of the means for producing facsimiles of oil paintings are astonishingly fine, but who would exchange the best photogravure in the world for a real Rubens, a Van Dyke or a Murillo? It is thus that the piano players have done the student good, they have shown him the highest ideal of the human hand at the piano keyboard, that of highly individualized interpretationthe means whereby an ideal can be realized in beauti-

Talent in America

There is an immense amount of talent in Americawonderful talent. Americans know how to work and are willing to work hard, but their talent needs careful direction. The first thing that must be done with the American pupil is to remove the spirit of com-



MME. TERESA CARREÑO.

mercialism. He must abandon all idea of making money from his art and think of the art itself. Hundreds of pupils have come to me with the sole purpose of utilizing their educations to make money. They have little thought of adding beauty to the world. Their main idea seems to be how to put money in their pockets. Of course they may accomplish this, but if they think only of the money, their chances of becoming fine artists are greatly reduced. Let them work for their art, for their ideals and the money will come of itself. Art and commerce are born enemies, far more antagonistic than are England and Germany now. They never shake hands.

Americans are for the most part very easy to teach.

[EDITOR'S NOTE,-It is some time since THE ETUDE has [EDITOR'S NOTE.—It is some time since TRE ETTER has been privileged to yiesent an interview with the planist for several me. "The Yalkyrle of the Keyboard" has been reserved. Mmc. Carrelo is proud of the fact that she is an American, born in Yenezuela. With her husband, Sirnor Tradlapiers, he is a eftere of the United State of Gertschalt, artists of her time she stands at a pinnacle of Gertschalt, artists of her time she stands at a pinnacle of accomplishment which is eavied by all. As the teacher of our own Edward MacDowell she has many income on the ETTOR readers in the following interview.

They have alcrt, receptive minds and they acquire technic rapidly when they are not so tense and rigid that relaxation becomes difficult. The basis of all technic is sensible relaxation. I have been credited with being the founder of the so-called modern or relaxed method of playing the piano. It is a distinction which I have never been particularly interested in claiming. Leschetizky said to me years ago when he watched my playing, "I am interested in the manner in which you manage your hands. Tell me, is it something you have studied or is it instinctive?" I do not know just what he meant as I had always played in the manner that seemed most natural to me. Later d'Albert said to me, "You are the only person I know who can play the Liszt Sixth Rhapsody as it should he played and not get tired at the end." Later Rosenthal, the most generous of colleagues, heard me play the Butterfly Etude of Chopin, and said, "What is it you do to get that limpid effect?" This made me curious, and then I discovered that I had instinctively been playing the piano in a different manner from that employed by my confreres. To me the first consideration was the music itself, the medium always comes second. As I have had experience as an opera singer and as a conductor it may be that the problem presented itself differently to me.

At the piano keyboard my first object was to attain the musical end by the technical means that would offer the least resistance. The body must be in such a state that it will immediately respond to the command of the mind. This is always best accomplished through the relaxed arm. The tone-colors are in the arm. The painter cannot always paint red, or green or blue. He must have a palate full of colors. With a rigid fore-arm, fingers working like hammers, and a hand bobbing up and down like a butcher's cleaver, the tone-colors are so lacking in variety, so hard and unengaging that it is a marvel to think that such a school of instruction could ever have been in the supremacy for many, many years. The tone-colors are all in the arm-the relaxed arm. Of course, there are times when stiffness is necessary in piano playing, just as angularity is essential in some kinds of art. t is just as silly to play such a work as the Schubert-Tausig Marche Militaire with a relaxed arm of a certain kind as it would be to play a dreamy Chopin nocturne with fingers coming down upon the keys like the triggers of an old-fashioned flint-lock gun.

Notwithstanding the old-fashioned rigid school "as she was taught," the great pianists of the past and present have played with great relaxation. Rubinstein is particularly a case in point. Playing to him was a real joy. He never permitted his body to stiffen when he was at the keyboard. Everything was easy and simple to Rubinstein because he did not try to make a machine of himself. I have known of many cases, of what had been called a nervous breakdown, to be entirely cured by a change in method of study. One case in mind was a pupil from the middle West. She was so nervous that I wondered whether I could control myself sufficiently to teach her. By means of exercises, apart from the piano, and insistence upon relaxation, she became an entirely different kind of person. Her playing improved immensely.

An Interesting MacDowell Story

MacDowell as a hoy was an example of tack of relaxation. His forearm was very stiff and I had no end of trouble with him. I used to sit at the key board and illustrate and then say, "Now Eddie do it just as I did." He would reply, "I can't-that's you-

However, the example had a good effect upon him, and all through his life those who knew him realized how earnestly he worked for relaxed arms and hands. I recollect a story of MacDowell that will amuse ETUDE readers I am sure. He was fourteen when he studied with me. I was a girl of perhaps twenty. My father had been a most industrious man and had made me work seriously under his daily supervision. Rubinstein was also a hard task master. Realizing the great talent of MacDowell I was most anxious that he should not neglect his opportunities through lack of application. Like all boys, certain kinds of work were irksome to him. We were working on the B minor Scherzo of Chopin, which was a great favorite of his. I said to him after he had learned it

"Eddie, why don't you learn it by heart?" He protested that he could not do it as it would take him too much of his time. I did not know the piece then-that is I had never memorized it. Ac-

cordingly I said to him:

"I am going to make a bargain with you. To night I am invited to dine with your father and your mother in your home. By dinner time to-night I shall know this entire work by memory. If I am unable to play it through without a mistake I will agree to give you a nice present. If I do play it through without an

error you must give me a kiss."

The boy protested violently, as he was just at the bashful age when boys feel that it is unmanly to be kissed. Night came and I played the Scherzo without a break, greatly to the amusement of MacDowell's parents. At the end I chased him up stairs and down stairs all over the old-fashioned house. Finally I caught him in the cellar and kissed him on the cheek. He was so mad I think that he could have killed me. He flew up stairs and washed his face violently. But he never washed the lesson away. At least he had new ideals of work and study.

Yesterday and To-day

HENRY T. FINCK, in the New York Evening Post, writes: "It is almost startling to recall the fact that when I began my career as a professional critic, thirtysix years ago, Bach was still considered by most of the professionals, as well as the public, inferior to Handel, Schumann to Mendelssohn, Chopin to Schumann as well as to Beethoven, Wagner to Weber and Mozart, while of Liszt's greatness as a creator few had any conception, and Grieg was looked on as a composer of short pieces for girls-drawing-room music-while we now know him as one of the most original melodists and harmonists of all time, a composer who, furthermore, like Liszt, anticipated some of the most audacious things in the music of to-day.

"Dr. Riemann once wrote that Schumann's music is so rich in thought that out of one of his pieces Mendelssohn would have made five. That's why Mendelssohn's music became popular at once, while Schumann had to wait. I tried to convince readers of this journal that if they would only make an effort and think while listening to Schumann they would find his music even more delightful than that of Mendelssohn. To-day everybody realizes that. The world moves.

The First American Conservatory

THERE seems to be no authentic record of what was really the very first American Conservatory of Music. However, the conservatory founded in 1823 by Filippo Trajetta, in "slow" (sic!) Philadelphia, is believed to have been the first. Trajetta was a composer who had written a cantata, an opera, and two oratorios. Both he and his conservatory are matters of mere record now. Since the Paris Conservatoire de Musique, the great French National School of Music, was not founded until 1795, and since the oldest music school of Germany is now only a little over a century old, the Philadelphia enterprise was quite remarkable. Philadelphia, over a century ago, was virtually the music center of the New World, and its accomplish ments during the last decade have again brought it in front rank in American musical progress.

What Pieces?

By Stanley F. Widener

THE teaching of any subject—be it science, language, art-involves two questions-"What shall I teach?

If we are to succeed in leading pupils to become "How must I begin?" intelligent, we must be broadminded, remembering the saying of Watts:

"Were I so tall to reach the pole, Or grasp the ocean with my span, I must be measured by my soul; The mind's the standard of the man."

A plan of work is therefore necessary. A teacher without a systematic plan of work never attains com-plete success. The successful teacher conscientiously plans what he is to do, and why he does it. He keeps a memorandum of all pieces which have proved their worth through long usage. In every piece, no matter how simple, there are scale passages of perhaps an octave, there are are given passages of perinans and octave, there are arpeggio passages, also simple chords and sustained melodies. Consequently in all good pieces you have almost everything a child should study in exercise form; and by teaching these pieces you take away a large part of the drudgery of mastering preliminaries. At the same time the pupils are gradally improving in sight-reading.

The age and understanding of your pupil will have much to do with his interest in, and success with, the pieces you select for him. A young child makes better progress with a piece in which the melody is unbroken, say in waltz or march time, or other dance form. The superficial pupil, as he advances technically, will get more out of a mazurka than from a nocturne, because having little emotion or feeling, he has nothing to put into a nocturne, consequently he can take nothing out.

But a more mature-minded pupil will find the nocturne, or even the most rigid classic style, more to his liking, while the lighter dance forms disturb him. "What is one pupil's meat is another's poison." No

While giving the pupils new pieces, be sure that two pupils are alike. from month to month the average difficulty of the compositions is increased. Do not give too many compositions by the same composer. Do not expect the pupil to master every piece. Let him play, in the first and second grades, a great number of pieces, say twenty-five to a hundred, with serious study on not more than a dozen. The pupils should be taught how to detect the style peculiar to each composer. Let us remember that the printed page contains but the dead symbols of music. From the notation we are to catch the ideas which the composer wishes to convey. Schumann has said: "Take great pains to play simple

pieces truthfully and beautifully. I have found the leading music journals a source of great help in their monthly notices of new music, form-

what may be called a running catalogue. A knowledge of musical structure is necessary if the teacher is to be certain of his ability to give proper

From Finger-Tips to Shoulder

By Viva Harrison

I. Avoid any unnecessary movements of the

II. Sit erect, with your fingers on the keys, an easy, natural position, generally about mid-dale C, where your fingers have access to the entire keyboard. Never allow the hand to drop

III. The fingers must be curved so as to form the letter C with the thumb, which should touch the keys at the side, and on the extreme end. The first and third joints must not sink or bend back. Raise the finger-tips a fraction higher than the black keys, and strike with a steady,

firm touch, connecting and binding your tones. IV. The elbows should be on a level with the hands, a short distance from the body, slanting towards the keyboard. The upper part of the arm should be held close to the body.

V. The wrist should never be allowed to stiffen, the fingers being supple and free. Avoid playing with too much strength, beyond your capacity, as this produces a hard and unmusical

Why Advanced Pupils Lose Inspiration

By Barbara Dietrich Roemhild

It is a fact that many advanced pupils who have always taken a whole-hearted interest in the study of music suddenly become sluggish, disinterested, and sometimes drop the study of music entirely. In this article I have given points which I believe cover the

causes for this condition. I. Neglecting to hear good music. Watch for the announcement of good recitals, and do not fail to hear them. If you find it inconvenient to attend concerts, try to spend some of your time in the company of musical acquaintances, especially those who play as well as or better than you do yourself. Listening to the performance of others will not only stimulate in you an ardent desire to express yourself musically, but will also serve to inspire a deep love and appreciation of it. You must also learn to detect the difference between the beauty and meaning that one player evidences in a composition, and that of any other. In this way you will be influenced to pursue your work with broader interest and growing enthusiasm.

II. Irregularity in taking lessons. As some pupils advance they become conceited: they begin to feel that lessons are perhaps not necessary any longer. At first this irregularity may not interfere very greatly with their progress, but soon the neglect makes itself felt. There are also pupils who take frequent vacations of unreasonable length during the year, and complain of being "too ill to practice." The result is loss to both themselves and the teacher, but in the end they themselves suffer the greater loss. No great progress can possibly be gained where the study is interrupted and

III. Refusing to play when asked. The majority of unsystematic. pupils feel that too much is expected of them. The consciousness of that exaggerated thought makes them offer some trivial excuse as a refusal to play. Thus they refuse one of the best methods of gaining confidence and keeping up a musical spirit.

IV. Being ashamed to play something simple. Love the simple music as well as the difficult. It is not always the difficult that is the most musical. Playing over some of the less advanced pieces you were fond of at the time you studied them often serves to refresh and give new energy for the study of some present, more advanced composition.

V. Not familiarizing themselves with all the composers. Do not let your playing be confined to the works of only a few good composers. Play often; and play everything that appeals to you. If your taste is, not yet as good as it might be, it will become cultivated you grow familiar with a wide range of compositions

VI. Becoming discouraged, or not receiving praise or encouragement. Do not feel that you are not improving because people do not make nice remarks about your playing, as they used to when you were less advanced. It is possible that those who are about you all the time do not notice your improvement any more than they can see you grow. When you began taking lessons they may have praised your playing because it was something entirely new to them, and they could not help but take notice. People will think it very clever when a baby begins to walk; but later on when the child walks much hetter and does more sensible things, less notice is taken of it. And it is possible that those who are not about you the whole time, who at first noticed your improvement, fail to appreciate the deeper music as you advance. The first stages of music study can be compared to nothing better than the life of a baby. is petted, fondled, and praised; and later on, all that is

VII. Becoming discouraged, on hearing another play well. Learn to love music for its sweet self. If you happen to hear another play well, be as glad about it as though you played that well yourself. The very fact that you enjoy it proves that you have a born love for music, and most likely talent. To listen to and love the playing of others is as necessary in making a good performer as to play yourself.

VIII. Comparing your playing too much with that of others. Never, never compare your playing too much with that of others; or rather, never condemn your playing; because by comparison you find that your rendition is much different from theirs. No two musicians play alike, any more than two who look alike. To play correctly but in your own way is to play well.

Music is nothing else but wild sounds civilized into time and time.-THOMAS FULLER.

Acquiring Accuracy in Musical Terms

Correct Definitions and Right Applications

By J. FRANK LEVE

RHYTHM in music is subject to variation; hence the different signs employed to indicate the way of rendering those creations of a composer which contain various moods embodied throughout the composition. The central element rhythmically is the rate of movement embracing all kinds of speed, that is to say, a gradual, hurried, slow, or sudden change of tempo. To understand exactly what is desired by the composer and to render a true rhythmic interpretation of the piece, the student must follow closely the signs marked therein.

The question at issue is whether the inaccurate definitions are cited in the dictionaries or whether composers have adopted a carcless way of marking. In a vast number of compositions the signs employed are at variance with the meaning they should convey according to the dictionaries. For illustration, Liszt's compositions are splendid examples in which the performer cannot be nailed to definite rhythmic rules, as these works are characteristically exceptional; to obtain an artistic rendition the player must vary the rate of movement in an elastic and liberal way. This convinces the writer that the student should be enlightened regarding the variations of speed and the rhythmic sign-markings in the compositions of Liszt and other composers so as to be able to render them intelligently in the manner in-

For example, the following three musical terms, Rallentando (rall.), Ritardando (ritard. rit.), Ritenuto (riten.), are given the same or similar definitions by most dictionaries. However, they often occur in the same composition and it is necessary to differentiate and to point out their exact meaning. If Rall., Ritard., and Ritenuto were interchangeable, Liszt would not employ them consecutively, as in his Landscape Etude No. 3. The following example will demonstrate the supreme test of my definitions (which are at variance with the dictionaries) as applied to the last 20 measures of this étude, in which we first get ritenuto, as follows:



Then follow eight measures, after which we get the



This is followed by four measures, after which we get the ritardando to the end:



Their correct definitions appear to be as follows: 'A" Ritenuto (riten.) .- Reduce the time by steps. Each sequence of notes to be played a little slower than the one before. In these two bars each individual note forms a step.

"B" Sempre piu dolce e Rallentando (rall.).-Here Rallentando means gradual slackening of the time, but to a more marked degree than Ritardando, which fol-

"C" Ritardando (ritard.).-A gradual slackening of the time.

Therefore it is seen that these terms indicate three distinct variations in method of slowing up the time. The student will be convinced by trying the closing measures of this charming Liszt study how strikingly the rhythmic effects will be enhanced by observing the above definitions and applying the various rates of movement to these three musical terms, rendering them in sympathy with the subtle interpretation that Liszt

In other compositions, whenever these three signs appear consecutively a critical analysis should be made and a certain freedom allowed in the interpretation of the terms consistent with the character of the piece. Discretion must be exercised, and if the student lacks sufficient experience in rhythmic expression, the teacher will have to assist in deciding the question of variation of tempo; otherwise the artistic symmetry essential to the composition might be marred. When the variation and prolongation in tone values, in expressive playing of rhythmic passages, appear to be lacking, it is because pupils have not the exact appreciation of the signs values, on account of the inaccurate definitions given in the dictionaries. To clear up this important question of definitions we will examine each definition in turn critically and analytically in the course of this article. For instance, a critical examination of the dictionary definition of Tenuto will show that the dictionaries give the meaning "hold for the full time;" but this appears to



The above illustration-Beethoven Sonata, Op. 2, No. 3—has the ten. sign marked twice in each measure. It is obvious that Beethoven intended the sign ten. to convey an entirely different meaning than "hold for its full time," as the valuation of the note itself without the conjunction of the sign ten. would be ample to signify the length of the tone involved. A student is justified in asking if the Tenuto sign is not superfluous marking if it does not mean "hold back" or "hold for more than the time" which we contend is the correct definition.

This explanation of ten. demonstates Beethoven's repeated employment of it, and suggests that the real meaning and the desired interpretation which is of a subtle kind is secured by holding the notes marked ten. a little longer than their full value, thus giving a lusingando swing to the passage, and enhancing this wondrously beautiful musical phrase.

The ten. sign herein contained is marked over each first note of the ascending, one octave arpeggio followed by a group of broken octave notes which should, after holding the tenuto notes, be somewhat hurried, to give a true balance in the rhythmic effect.



In the above example-Chopin's Polonaise, Op. 26, No. 1—the tenuto is marked over a melodic note, meaning that the tone must be held for more than the full time and the left hand slowed up in sympathy, giving a splendid opportunity to cultivate the perfect egato, that extremely laborious acquirement which by its observance can strengthen the rhythmic effect. also demonstrates, as in the following example of the same Polonaise, that the ten. sign in melodic passages not only involves in a sense the variation of time values,

but also the melting of one tone into another with just the right shade of tone color, blending so that the student is impressed with the rhythmic effect in the deliberately timed pauses which are based on a fully developed rhythm sense and tone perception.



Whenever the ten. sign is used in Chopin's movements it generally has a psychological value, giving the player of finesse a certain æsthetic control which breathes a life of crystal beauty into a style through which the inspiration of Chopin is set forth.

In justification of the conclusions in the above excerpts from Chopin and Beethoven regarding the definition and use of Tenuto as they employ it, we will show that the sign (-) which the dictionaries define as a Tenuto sign has nothing in common with Tenuto as

we define it. In a previous issue of THE ETUDE I explained and defined the sign (-) as the pressure sign, because in classical compositions where this sign is employed it is best interpreted by the pressure touch, notwithstanding the fact that in musical dictionaries it is defined

as Tenuto-sustained. When this sign (-) is used by eminent composers it rather means that it is to be produced by a pressure on the key which produces a singing or a breathing tone that sings out above the surrounding notes, even though produced by a delicate touch, and that still blends or melts into the following note. In other words it means that the notes should be played in such a way or accented so as to stand out above the others with a distinctive tone quality which blends into the next note.

The method of playing the pressure sign (-) is as follows: The key is pressed, rather than struck, producing an unique quality of tone in that it sings out or vibrates, which somewhat isolates or differentiates it from the tone produced by the blow. The finger must also cling to the key sufficiently to make it sing out or vibrate above the surrounding notes. The unemployed finger must glide and be at rest over the next note to be struck while the pressure tone note (-) is held so that it will blend or melt into the note that follows. Thus the pressure tone is held down so that it blends or melts into the following note, making it like a legato, except that it ends at the close of the two notes. Further it is produced by a certain emphasis, a pressure.



In the above excerpt from the Romance in Eb by Rubinstein, we have an example of the pressure sign (-) employed with its various grades of tone shading. The first pressure tone must be in sympathy with Forte and the second played with a less weight of pressure; while the third must be played with still less weight of presposers justifies our definition. In this article the writer has aimed to clear up certain misconstrued definitions by explaining them in excerpts from the most eminent composers whose profound knowledge of the whole labyrinth of musical construct tion is authoritative; thus students and teachers can have a more lucid conception of what is intended by an author without being perplexed so to speak by the confusion of definitions in the musical dictionaries.

Musical Curiosity

By Irving Schwerke

It is no doubt true that almost every teacher of music is impressed by the great number of seemingly good pupils who appear to be utterly lacking in that good pupils who appear to be utterly lacking in that great fundamental so necessary to their success, musical curiosity? By a student who possesses musical curiosity is not meant the boy who delights in taking the piano to pieces just to see how many parts there are, or the youngster who is constantly asking foolish question after question just to have them answered, or the young lady so anxious to "keep up with the times" that she loses most of the real g of the present, and many times all of the past. Instead, by the term is implied that pupil who is not merely content to play Beethoven or Chopin, or any other composer, but insists on knowing something of the genius who produced the beautiful creation he is playing; something of the times wherein that composer lived, and whether he "merited" them or not; something of his hopes, his ambitions, his disappointments, and his successes. The student who is happily endowed with "musical curiosity" is not satisfied to play scales, arpeggios, etc., simply because his teacher tells him to do so; he must find out for himself the why and wherefore of these things and test their claims and their results. He is curious to know how the best interpreters and most eminent authorities do this and that, and whether it can be done better. In a word, he is always on the alert, always searching, always reaching out for any addition to his mental, physical, and artistic equipment that will enable him to say to himself finally, "I know I am doing my work well, because, through my anxiety and eagerness to know and attain the best, I have cultivated the manner and habit of doing my work with intelligence, and have learned how to see and understand its fundamental relations from all sides."

This ideal condition, of course, is only the result of careful and proper guidance through an extended period of time, unless the student be somewhat un usually gifted and talented, but what an opportunity for teachers of music! The opportunity to so plant the germs of "musical curiosity" that something at least approaching this ideal result will be the ultimate, lasting goal.

"Review Week'

By Anna M. Logan

EVERY teacher realizes the value and indeed the necessity of much review work throughout the course of the pupil's study and yet, owing to the amount of new work to be covered, there so often arises a difficulty in finding sufficient time to devote to this important detail. We may instruct the pupil to spend much time in reviewing, but is he really impressed with its importance unless we call for it often during his actual les-

To solve this problem, we have copied the public school system of "monthly tests." About every four or six weeks, we devote one whole lesson-period (and sometimes two periods) to reviewing the work done in that interval of time. A mark is given for the manner in which each selection is played and for amount of practice done in preparation of the lesson (of which, pupil has kept a daily record); then these marks are summed up and averaged and the average is kept on file by the teacher. At the end of the season, these marks are added up into one total average, and the pupil then having the highest mark receives a reward.

It is needless to say that this plan has created a stimulus for better work and has resulted in a deeper interest in and appreciation of the importance of review JUNE 1917

Why Not a Daily "Song Hour" By Edna Groff Diehl Every thoughtful mother will agree that the Story Hour has been a great blessing in the training and

development of children. It is an indisputable fact that there is nothing which so well teaches the child the lessons-the joys, the temptations, the battles, the achievements and victories-of life the while it amuses and interests him. But the Story Hour can be improved. How? By setting its libretto to music; by writing cheerful tunes about the tales of joy; heart-touching ones about the sad tales; soul-stirring ones about the victorious lives; and by bringing rhythm into the child's life, by making his fairies dance and Nine cases out of ten the child has no love for his soldiers march!

music, cannot understand the song world, has never had music in his home. Possibly his mother has said, "I am not musical, I can only play for my own amuse-ment," or, "I cannot play at all." Mothers have said the same thing about the Story Hour: "I cannot tell a story, I am not fanciful, I have no imagination Yet there are few mothers desirous of their child's fullest development who will not strain every point to accomplish that development. If they really cannot be musical there is always the mechanically reproduced music at their command. However (if you are only the least bit musical), it is your own impulsive, spasmodic music which I would advocate first of all for the child; for it is you pouring out your love-yes yourself-to the child in music, and for mother to be music is almost a symphony to the young impressive

Let me briefly outline my idea of the Song Hour in the home. One cannot start too early in a child's life. He can be played to softly as soon as he can He will soon learn to love the musical sounds, and gurgle to them in glee.

One Can't Start Too Young

We have always had a Song Hour in our home. By we have always had a long frour in our home. By the time my little one reached the creeping stage had learned to think in music. We had simple little tunes for all his wee thoughts, and these we would sing over and over again. His creeping song was particularly simple, but to those eight short measures he would travel his baby miles across the floor, his little face aglow. The song I give below:



You will notice the repetition of words and likeness of theme. Its simplicity appealed, and he crawled to music. As he learned to do things we found just as simple settings for "Pat-a-cake," "How big is baby?" etc. By the time he was a year and a half old baby had his fixed ideas of the different tempos. His feet twinkled to a waltz tune, he played stempos. His feet twinkled to a waitz tune, ne piayed sleep to a luilaby, he pounded his unsteady feet over the floor to a march. Then more babies came, and our Song Hour grew into a veritable evening concert.

Surely one hour in your day you can give to the children and to music. If possible, utilize the twilight hour, when daddy has his pipe and the fire burns on the grate. The children will never forget it. As the babes grow, the Song Hour must grow likewise. The repetition songs must change to the more musical themes; still later, the dramatic settings of the stories can be set to music. And so, if through the changing fancies of childhood the song-stories wander, the child's heart will be full of rhythm, of the beauty of life, and of the joy of living. For song is the heart-

Good "Song Hour" Material

To help the mother who has never studied child songs I suggest the lovely little "Songs of Long Ago," by Alfred Moffat, and "Small Songs for Small

Singers," by Neidlinger, and "The St. Nicholas Songs," or the religious "Songs for Little People," by Grace Wilbur Conant. These will help, along with the good old standard hymns. Christmas should ever be ushered in with such songs as "Silent Night," "Oh, Little Town of Bethlehem," "God Rest Ye Merry, Gentlemen." Easter should bring its resurrection message with "Christ the Lord is risen to-day." And ever the Child's helpfulness and responsibility can be brought home by the little songs "Can a Little Child Like Me," "Jesus Bids Us Shine," and others similar. If you are musical intersperse your song hour with selections from the masters. Play for the children. They will learn to love the classics as well as their songs of childhood.

A Scale Contest

By Amelia Lantord

DURING studio hours I noted the speed of all piano pupils, as they played their scales, and graded them accordingly into three divisions. The program was arranged as for a recital, the selections chosen being rather light and amusing in character, to offset the serious business of the contest. This was in four parts, each preceded by piano and vocal numbers. A committee, composed of leading musicians, kept the score and marked the performance. One of their number had a stop-watch, acting as timekeeper. The time allowed for each turn was one minute; when the timekeeper rapped for silence, the player instantly halted, hands just where they were, while the umpire took the score. Each division played twice around in turn.

Directions for keeping the score were posted in plain sight, and many of the audience kept tally for them-

:S:	(Through four octaves)
The scale	
Round	Total 641 "

The excitement became intense. Some one remarked, "This is more fun than a ball game." It was not so much fun for the players, but they held their own bravely. For one thing they didn't have to contend with a strange piano, as this was played in the hall where piano lessons are given.

Another thing that makes for order is that admission to recitals is by a card signed by a member of the class, and no one may sign more than three cards. This keeps the audience down to those who really care to see the class do well, and lessens the nervous strain.

The Contest

- I. PRELIMINARY .- (a) Theory of the Scale Recited by one Junior, while another worked it out on the board.
 - (b) First work in the Scales. Played by the "class baby," six years old. (c) Scale forms. Played and explained by the teacher.
- II. JUNIOR DIVISION .- C Major in 8ths through four octaves.
- III. MIDDLE DIVISION .- C Major in all forms. IV. SENIOR DIVISION .- All Scales in all forms.
- While the judges considered the verdict, an overture was played. They returned their decision for one Middle and Senior prize, but the Juniors had played so uniformly that there was a tie, and two Juniors were requested to "play it over." Amid great applause they went to the piano, and the winner played 328.

The prize for each division was the class pina gold stickpin with the class monogram. This cannot be won in any other way, and the jeweler who made them was instructed not to furnish them without a written order.

The large audience enjoyed the occasion, as this sort of recital was a novelty. The class holds private contests now, intending to break this record next year

Art and Common Sense in Accompanying

Especially written for THE ETUDE

By CHARLES GILBERT SPROSS

Mr. Spross, apart from being one of the most gifted of the present-day American composers, is also recognized as one of the finest accompanists of the present time. His knowledge of the literature of this branch is nothing short of immense and he has accompanied a very great many of the leading singers and instrumentalists of to-day. This is another authoritative Etude article from which the reader may gain invaluable information.

little to some people, but a great deal to others. An accompanist in every sense of the word has a greater responsibility than most people give him credit for, and there is such a wide difference between one who is an accompanist, and knows how, and one who merely flays an accompaniment. The mere fact of playing an accompaniment does not make an accompanist. Many think an accompaniment "doesn't amount to much," but is something which "must be there," therefore it happens that the accompaniment is treated lightly, when it really is as important a part of a performance as the solo.

A piano soloist rarely makes a good accompanist, because, in his solo work he has everything his own way, and individualizes his solos according to HIS moods; but if he attempt to play an accompaniment he must adapt himself to the moods and whims of the

To accompany one must have, first of all, a good TECHNIC, for the Natural Ability in accompaniments cannot develop without a good technic, and without it few accompaniments would be possible. Increasing power of execution does not necessarily bring with it increasing ability to accompany well. There are many excellent pianists who could probably play through an entire program without mistakes, but the performance would be uninteresting, as a whole, because they are unable to put themselves into the mood of the soloist, but think only of their own individual part.

In these days there are many technically difficult accompaniments one has to play-particularly the modern French and German songs, which are full of tremendous difficulties. For a good technician these would probably be easy of execution, but if the background (for such is the accompaniment) overshadows the solo part, the performance would be a failure.

Important Points

One must be a good reader, and be able to read anything reasonable at sight. I say "anything reasonable," because some of the modern songs are so difficult (and out of all reason) that no one could be expected to read them at sight. Some professional pianists, whose technic is not equal to their reading ability, read remarkably well. Before reading a piec of music one must notice the Key-signature, the Clefs and the Time, must also know if it is in Major or Minor. This last is very important and must not be forgotten, as it is often deceptive, and one might accidentally get along some distance before discovering his mistake. Then, one is so accustomed to read the right hand in the Treble Clef, and the left hand in the Bass Clef that mistakes could very easily be made when a piece happened to be written otherwise. The Key must be firmly established in one's mind with the nearest relative-keys at one's immediate command. As for the TIME: this is an important thing to observe, as nothing sounds worse than to hear a prelude (when there is one) played faster or slower as the case might be, and then find an entirely different tempo when the soloist begins. In reading at sight, above all things, do not hesitate or stop. There is no time to go back, nor to hesitate because the passage happens to be more difficult than the preceding.

Accidentals occurring in a measure must be carefully noted and kept through the measure. It is advisable to look through a piece before reading it, as any number of unexpected things might occur. Every mark of expression must be noted, and one must be ready for any emergency. A soloist sometimes wishes to get a different effect than the one the composer nded, or wishes to phrase a passage differently That is the soloist's privilege, and the accompanis must FEEL the change, and give the soloist the proper support for such a change. In songs a knowledge of

ACCOMPANYING—this is a subject which may mean the text is very important, and as it is the singer's business to impart to the audience the meaning of a song, so it is the business of the accompanist to help out this meaning, by knowing what it is all about.

Transposing is a very essential part of the equipment of an accompanist-few musicians have the facility great degree. One must have a sound knowledge of Harmony-ability to recognize chords and their foundations. For instance, if a quick passage occurs

Change in management of many in any analy in any any and in the



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CHARLES GILBERT SPROSS.

which contains only notes which are recognized readily as helonging to a certain chord, it would be a comparatively easy thing to play some kind of passage on that chord, which might give the same effect, even if the correct figure was not used. A transposition from a key in flats to a half-tone higher, or a transposition from a key in sharps to a half-tone lower, is comparatively easy; but when one has to transpose more than a tone it is an entirely different matter. Difficult things to do in transposing are those which consist of rapid changes of harmony, of unexpected modulations, or moving figures. Sometimes it is necessary to change an accompaniment to suit certain conditions. A passage might be so difficult that it is impossible to give a satisfactory performance of it as written. I refer to compositions like the Wagnerian Operas, which were written with orchestral accompaniments. Then again, to play an accompaniment just as written (all expression marks, etc.) might not he as effective as the individual interpretation of the performer, who, of course, must have some liberty in the matter, just as a soloist individualizes his performance. Often a piece sounds thin, and then one should add fuller chords or octaves to strengthen it. Songs having many verses alike would become monotonous unless the accompaniment was changed to a certain degree. But this must be cleverly done, so as to add to and not cheapen it. An accompanist must be able to cover up any mistakes on the part of the

soloist-such things as the soloist beginning too soon, or leaving out a measure or two, are of frequent occurrence, and the accompanist should be able to go on without letting the audience detect that anything is wrong. In accompaniments to instrumental solos one must rely on the sense of Rhythm, and the Pitch, as there are no words for him to follow. Accompanists are not expected to play from memory, although it is a decided help to the accompanist if he has a good memory, and can play without the music, particularly in the case of those compositions which are in frequent use.

Another type of song which is difficult for the accompanist is that in which the accompaniment follows the melody continually. Here the accompanist must listen and "anticipate" the singer, so that every note of the accompaniment exactly coincides with that of the singer. Often this is difficult to do. Such a song is Rubinstein's Der Asra, which begins



In the art-songs of master composers the intention is that of making the accompaniment of equal importance with the voice. They are really duets for piano and voice-just as a sonata for violin and piano is not in any sense a violin solo, accompanied by the piano, but a musical composition in which the violin and the piano share alike. Indeed the accompanist often sets the tempo and establishes the movement of an art song before the singer commences. Even when the introduction is short, as in Schumann's Frühlingsnacht, if the accompaniment in the following measures is not taken with just the right nuance, the right tempo and the right "swing" at the start the singer is hopelessly handicapped.



Often the accompanist encounters a singer who has great difficulty in taking the right pitch at the opening of the song and in some of the difficult passages. He must therefore be ever ready to suggest the note when this is possible by emphasizing some note in the accompaniment that will give the insecure singer the cue. It is surprising to find singers now and then who have been through a number of years of training who, nevertheless, are insecure in the matter of pitch. Of course there are many compositions in which the singer has absolutely no guide. Such a passage as the following, from Schoenberg's Wenn Vöylein Klugen, is almost impossible to anyone who has not absolute pitch.



But we need not go to Schoenherg for such instances, Wagner is full of them.

The following accompaniment from a Debussy song

is significant because the singer with an uncertain sense of rhythm is sure to have difficulty in knowing when to come in.



Accelerando

By Madame A, Pupin

Some time ago I contributed to The ETUDE a short article entitled Ritardando. It appeared in the January issue. In this article I spoke of a lady who, after hearing me play in a concert, said she believed she had heard a ritardando for the first time in her life. When a pupil is told to play ritardando he usually takes a slower tempo, but not a gradually diminishing tempo. If he is told to play an accelerando he usually takes a more rapid tempo, but not one increasing in Rilardando means to decrease gradually in speed; Accelerando means to increase gradually in

Imagine a railroad train coming into a station. It comes in our fingth-put put until it comes to a station. It stop, Going out of the station it goes PUFF—PUFF—PUFF—PUFF—puff—puff—puff—puff—finff—ff.

VENICE in the seventeenth and eighteenth centuries was ranked as one of the great music centers of the world. It boasted four conservatories of renown, All of these institutions were derived from money set aside for hospitals for the poor and infirm; but these foundations later were diverted to music. The hospitals themselves were endowed by private citizens. Some of them dated from the thirteenth century.

A Closing Address

(The following address is suitable for teachers to give at the closing recital of the season. Naturally, no teacher will give this address exactly as it is presented here, as it will be necessary to consider special conditions. It does, however, serve to give an outline which any teacher can follow in preparing her own address.)

FRIENDS, PUPILS AND PATRONS :- All educators realize that there is no end to learning, but it is pleasant to stop now and then in the course of training for a special purpose, as we are doing this evening, to note what has been accomplished and what can be

Real Music Appreciation

What a magnificent thing it is to live at a time when people have a real appreciation of the higher purpose of music. Music, when properly taught, affords a kind of brain drill, which, in the opinion of scientists who have made the subject a deep study, excels all other kinds of mental effort. The mind is forced to think with a rapidity that is little short of a miracle, the hands and body are trained to obey the mind with extreme accuracy, the memory is improved and the judgment of the performer is constantly exercised in determining the proper phrasing, the proper amount of force and in other phases of expression. If you have had the idea that the main end of music is merely to enable the pupil to play a few pretty pieces, please get it out of your head, as it does something for the student that is far more important and valuable than that. In a recent report of the Rockefeller General Educational Board, Dr. Charles Elliot, President-Emeritus of Harvard University, states in the strongest terms that music should have a more and more prominent place in the educational work of our country, not because it is one of the most delightful of human pleasures but because it helps the mind as few other things can.

These pupils who have played for you to-day are exhibiting but a small part of the work they have accomplished during the past year. A single piece is not unlike the blossom upon a tree. A great deal of wood must be formed before the blossom is possible. The blossom never comes first. There must be solid growth. In the cases of the great pianists who earn such huge sums for their public playing, the compositions they play are often the result of years of practice upon studies and exercises that the public will never

For Human Welfare

In these times, when the world is half mad with the spirit of war, music seems more and more a necessity. Herbert Spencer, the great English philosopher, has called music "The fine art which, more than any other, ministers to human welfare." Where there is beautiful music it is difficult for discontent to live. The Japanese have a proverb which says that "Music is the art that has the power of making heaven descend to earth." Nothing brings more of the beautiful to our lives.

Please do not think that the music teachers of the country desire to make any impossible claims for music. We know what it will do and what it will not We are not like the automobile salesman who said to a customer, "There is nothing on earth that our car finds too steep to climb." "Yes, there is," said the customer. "Mine tried to climb a tree last

summer, but it wouldn't work." A Beethoven Sonata will not cure the measles or build a house, but it has a place in the scheme of life which cannot be filled with anything else. Leigh Hunt says that "music is the medicine of the breaking heart;" and the late W. E. Gladstone estimated the constructive worth of music in saying, "Music is one of the most forceful instruments for training, for arousing, for governing the mind and spirit of man.'

A Word of Thanks

In closing, I desire to thank my pupils for their faithful and enthusiastic work, to thank their parents and my patrons for their kindnesses to me during the year, and request those who are going on with their work, either during the summer or in the fall, to give me sufficient advance notice, so that none of my regular clientele may be disappointed in securing the lesson periods they desire.

"Music is the manifestation of the inner essential Lully, Jean Baptiste (Lil-lee) French composer, 1633nature of all that is,"-BEETHOVEN.

Watch Your Hands

By Ernst von Musselman

Ir "watch your step" is applicable to the student of dancing, then "watch your hands" is no less valuable as a slogan for the student of piano. Watchful aggressiveness-with all due pardon-should be construed by the student of piano into meaning that he must fight his way through all technical intricacies with never an idea of making the same error twice and without being entirely dependent upon his teacher for the discovery of such errors. Eternal carefulness toward all technical details is the price a pianist must always pay for that smooth, facile flow of finger action, and one cannot begin too early in cultivating that attention.

Only too seldom do pupils realize that their respective hands are highly individualistic in educational requirements. Entirely subjected to the laws of creation, each pair of hands has a host of peculiarities that must be dealt with in a personal manner, such as no general "blanket" rule can possibly cover effectually. One cannot expect the solid, well-knit hand to develop the same style of execution that we look for in the long, slender hand; and therefore each must be developed to the fullest along its natural lines, not, however, at a complete sacrifice of the attributes belonging to the other. Hence, if one would bring his hands to the greatest degree of effectiveness, it must be largely a matter of "know thy hands," and the acquaintance cannot be too deep.

While each pair of hands will have, by reason of their peculiarly individual construction, a natural effectiveness in one particular style of playing, this fact provides no valid excuse for an absolute neglect in the development of other styles. In fact, if one allows himself to succumb completely to one's particularly strong forte in the way of piano literature, the only possible result will be a narrow-minded, unbalanced musicianship, which can never be thoroughly satisfying. And where such a condition of one-sided musicianship already exists, we would advocate the use of what we are pleased to term "educative counter-applicants." To better explain our meaning, we would advise the forcing of any pupil, whose greatest effectiveness seems to lie in romancing amidst Chopin, into becoming more proficient with his Bach and his Beethoven, and the wisdom of such procedure will soon be apparent in a more robust, a more satisfactory Chopin. And while it is true that, with such a pupil, there may be some tendency to Chopinize his Beethoven, one may be led to forgive even that, under certain conditions.

While we have endeavored in the foregoing to im press upon young pianists the vital necessity for a recognition of their hands' limitations, it has also been our desire to encourage them into developing an cffectiveness that will always carry them to the very boundary of those limitations. Whatever style of composition they can do especially well should be developed into their strongest pianistic card; whatever form o playing contains their weakest musical and technical points should be carefully nurtured until it may at least partake of a certain degree of effectiveness.

Names of Famous Musicians Phonetically Pronounced

(Published Serially in Alphabetical Order)

Joseffy, Rafael (Yoh-zeff-fee) Hungarian pianist, 1853-

Kjerulf, Halfdan (Chhyair-ulf) Norwegian composer,

Kneisel, Franz (Knigh-zl) Roumanian violinist, 1865-Köhler, Louis (Koy-ler) German composer, 1820-1886. Kreutzer, Conradin (Kroytz-er) German composer,

Kubelik, Johann (Koo-be-lick) German violinist, 1880-Kuhlau, Friedrich (Koo-lou, "ou" as in out) German composer 1786-1832

Leschetizky, Theodor (Lay-scheh-titch-ky) Austrian piano teacher, 1830-1915. Loeffler, Charles Martin Tornov (Leff-ler) French

violinist and composer, 1861-Loeschhorn, Albert (Lesh-horn) German teacher and composer, 1819-1905

JUNE 1917



What Every Music Student Should Know About Phrasing By EMERITUS-PROFESSOR FREDERICK NIECKS

This article may be prefaced by the excellent discussion of the same subject by Professor Niecks, which appeared in THE ETUDE for last October.

1. The Fixed Metrical and Free Rhythmical Accentuation, the Latter Determined by the Conformation of the Music

THE artist's accentuation must be a supple one. It must fit the musical ideas as a perfect glove fits a hand. This free accentuation is generally called rhythmical accentuation. In metre and rhythm we have the difference between fixed time measure and free artistic time grouping. A rhythm is a time organism consisting of not less than two notes of which at least one must be accented.

Of the two kinds of accentuation the rhythmical is superior to the metrical, and constantly modifies it and not seldom counteracts it outright. What determines the rhythmical accentuation in acting thus is the conformation of the music, that is, its contours, shape, construction, and its thought and feeling. We find that in accordance with the shape and meaning of the music the regular metrical accents are strengthened, weakened, suppressed, and displaced. Generally speaking-except perhaps in the most ordinary and least artistic marches and dances and other such-like compositions-accentuation is, as I have already partly stated, not a system of blows, not an alternation of peaks and plains, but an alternation of varying ascending and descending gradients with occasional peaks and plains; or, musically speaking, an alternation of crescendos and decrescendos with occasional sforgatos and evenly sustained dynamics. Nearly the same goes on in the reciting of verse by a good elocutionist, the aperiority of sense over form enforces a compromise between metre and rhythm, and sometimes even goes farther. This is illustrated by most of the following examples, and by good editions, and good performers.

Let us note also that as there are strong and weak beats, there are also strong and weak measures, that is, measures with primary and with secondary accents. This is often the case where the composer has written imple instead of compound time, or in compound ime has not placed the music on the right beats. Even the best masters have signed in this respect

2. Two General Tendencies-(a) As to Melodic Direction, and (b) As to Rhythmical Duration

The accordance, then, must be in accordance with the property of the property



It is otherwise with No. 2, a, b, c, d, where other his excess—the metrical accent and the composers interaction and by the second in a constant of the control of the con

may be quoted here. Let us note, too, that rising and failing notes lose their general tendency when they are ornamental and subordinate.



The tendency of longer notes to assume importance at the cost or to the profit of other factors, for instance the metrical accent and the melodic tendency, is seen in the examples No. 3, a, b, c, d,



§ 3. The Factors in the Conformation of the Music-Periods and Motives

In the first part we distinguished five ingredients, or let us rather say, five factors in the conformation of music-melody, rhythm, harmony, tonality and form. The first two are the most obvious. They are also generally found in conjunction. Exceptions are tuneless rhythms given out by drums, cymbals, triangle, and sometimes also by melodic instruments. In examining music we find melody and rhythm forming small groups of notes, and that two or more of such groups are used to form larger groups. Or if our eyes begin with embracing a larger stretch of music, we notice that this larger stretch is divisible into smaller portions, and perhaps these latter again into still smaller portions, and so on. In fact, as there are periods (sentences) in literary compositions, so there are periods in musical compositions. These musical periods are joined and balanced structures, which might also be regarded as organisms with articulated parts, growing mostly out of one, two or more germs called motives. A motive may be very short or of greater length. It cannot consist of less than two notes, nor have less than one accent. If it is of considerable length, it may be divided into sub-motives and these utilized independently. The motives may begin with one or more unaccented notes or with an accented one. They may begin at any place in a measure. Bars have no artistic significance. Here are a few motives.



4. The Phrasing of Periods. Their Articulation by Cadences. Rhythm and Tonality in Cadences

If we wish to phrase a period properly, we must know where the articulations sre, and the recognition of the motives will help the performer in locating the articulations. Often the latter lie openly hefore the reader, rerealing themselves clearly hy breaks, which may be formed by rests or the distinctness of the melodic or chythund groups. Often, however, the breaks em more or less hidden either

because the composer neglects to indicate the rests or In-troduces transitional or intermediate note: which are the particular of the product of the period, and of its chief divisions is called cades. So the period, and of its chief divisions is called cades. So the period, and of its chief divisions is called cades. So the period can be presented to the punctuation comes in, the full stops, colons, semicolous the punctuation comes in, the full stops, colons, semicolous sapects—a rhythmic and a tonal, which manifest them cross the product of the product of the cade of the cade of the period of the chief of the cade of the period of the period of the cade of the cade of the period of the cade of the cade of the period of the perio

combine. To Hustrate the natier in verse. The first line of the following couplet has a feulible cuding, the second as more property of the second as more property. The second as more property of the second as the second a

· 5. More About Periods. Unperiodized Music

Periods are short or long, single or compound, original or derived, symmetrical or unsymmetrical. most common of all periods, however, is the 8-bar period, which is divisible into 4-bar phrases and may be further divisible, though not necessarily so, into two-bar sections and one-bar subsections. But there are periods of any number of bars, for instance, of six bars divided into two 3-bar phrases, of nine bars into three 3-bar phrases, of twelve bars divided into three 4-bar or four 3-bar phrases, etc. Then periods may be compounded of phrases of different length; 4 and 2 4 and 3, 4 and 5, etc. In short, it is with the bars of periods as we found it to be with the beats of measures (see Part I. No. 6). And lastly, each of the periods mentioned may be extended by repetition, addition, and insertion, and shortened by curtailment, contraction, and elision. From this it will be seen that the performer who wishes to interpret satisfactorily must be an analyzer. If he is not, he'll find music more or less a pathless wilderness.

Thus far I have spoken only of periods, but music does not consist solely of periods. There is also such a thing as unperiodized matter, also called passage work, that is, more loosely-strung music. If you will examine any larger composition you will find, along with the well-knit and well-balanced periods and groups of periods, such matter. Take, for instance, any Beethoven sonata, and look at the middle division (workingout division, free fantasia) of a first movement and you will notice that periods are the exception and successions of phrases, sections, and subsections the rule. But in short pieces, too, we occasionally come across matter that does not rise to the dignity of periodicity. If, however, we know about periods, passage work cannot give us much trouble. To periods and their phrasing we must now turn our more particular

At the opening of the Adagio of Beethoven's Sonate pathétique we have an eight-measure period, self-sufficient in beginning and end. There is no utilization of motives here, but the groupings of the notes are so distinct that the articulation of the period lies open before us. The c natural of the fourth bar is a transitional note (soudure), connecting closely the first with



A very interesting way of prolonging a period is if the composer, just when the hearer expects the conclusion, introduces a deceptive cadence, and then repeats a part of the period, but this time with the normal cadence. See, for instance, No. 13 of Schumann's Album for the Young, where the eight-measure period becomes a ten-measure period. To do justice to the composer the interpreter may in such cases be bound to have recourse to dynamic modifications and even slight

modifications of tempo. In grouping periods together, two self-sufficient ones may be placed side by side, as it were cumulatively. A more artistic way, however, is to bring them into some relation. A very common way is to bring them into the same sort of relation in which we found in the above example the two phrases to be. The following original air by Beethoven will illustrate this. Here both periods are complementary to each other, neither forming a self-sufficient whole. The first period does not end with the tonic chord of the principal key, and the second period reveals itself at once as a continuation, not as a beginning. This is also the way of second parts where the first part is self-sufficient. Repetition plays an important part in our air as it does in architectural music generally. And it presents itself as literal and varied repetition of motive, section, and phrase, the first phrase reappearing as second phrase of the first and the second part, each time with a different cadence. Note first of all the fundamental form of the principal motive: two unaccented quavers followed by an accented crotchet, which latter in the course of the piece appears often a dotted quaver with final ornamental notes, or a quaver and semiquaver note and semiquaver rest. The recognition of the composition as an outgrowth from the rhythm will serve the performer as a most significant hint. With the exception of that of the third phrase all the cadences are masculine. Tonally they are more varied: (1) chord of dominant preceded by tonic; (2) modulation to dominant key (D); (3) tonic chord of principal key preceded by first inversion of dominant chord; and (4) chord of the tonic preceded by chord of the dominant. After all that has been said about punctuation the student need not be told that although there are no rests, the quarter notes at the end of the phrases have to be shortened and thus a break secured.



In having examined this air consisting of two parts, we have made acquaintance with two-part or binary form, and not only of the form on this small scale, but also of the form in general. For the principles of the form on the largest scale are the same as those of the form on the smallest. In fact, we may go back for them to the simple eight-measure period, where, as I have already pointed out, the relationship of the two phrases is often like that of the two combined periods

the second phrase. Now, as there is no rest and more—in the binary compound. But the content and strucas above. There is not always in the second part a return to matter from the first part (last phrase or section, literal or varied). The second part may be wholly new, in matter or in treatment. In fact, we may say that in our example there is something ternary:-while being binary in proportion and key contrast, it is ternary in subject matter.

And this brings us to the other and more common kind of form, ternary form, the characteristics of its most common constitution being a first part, a second in another key, and a repetition of the first part, literal or modified (a, b, a). As I have no space to go into this subject I must confine myself to referring the student to a few examples. See Nos. 6, 8, 9, 13, 20, 28, &c. of Schumann's Album for the Young. The second member of the form (b) may consist of merely a few bars, and any member of more than one period or part (for instance a in No. 11).

6. The Pianoforte's Means for Phrasing and their Shortcomings

6. The Pianoforte's Means for Phrasing and their Shortcomings
The powers of phrasing are different in different modification of the same of the different in different modification of the same of the different in different modification of the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same time to modify the sound dynamically. But was the same of the sam



7. About Rules of Phrasing

In the foregoing I have endeavored to draw the attention of would-be masters of phrasing to the things that matter most, to the things without an understanding of which his progress must be dubious and limited. Of course I have not been able in this short essay to write complete treatises on melody, rhythm, harmony, and form, including tonality and other important subjects. But if I have not attempted to do the impossible, may perhaps claim to have laid a sound foundation for a fruitful study of the art of phrasing. I think I cannot but have made it clear that the would-be master of phrasing must be an analyst, with analyzing eyes and ears, and as such must be acquainted with the elements that constitute music. Should he, however, be -Allan Spencer in Music News.

in possession of all the requisite knowledge spoken of by me, he would still have to remember that it can avail him little unless he adds thereto another possession, that of natural musical feeling. In fact, this is the main thing and everything else is ancillary. This could not be otherwise, for only the artistic can understand the artist. A genius does not create according to rules. He even defies the conventions of the past and sets up new standards. In fact, it is impossible to formulate rules for phrasing. If you take the trouble to investigate the question, you will find that at best the rules made by venturesome spirits are drawn from far too narrow a range of facts and regardless of multitudes of exceptions. Very often, however, rules represent nothing but mannerisms and bad habits. Little has been written on phrasing that can lay claim to thoroughness; and even the best rarely escapes from the criticism I have just expressed. To see how great a part uncertainty, with its consequent individualism, plays in phrasing you have only to compare the editions of a few undoubtedly great artists. What I have said about the natural tendencies of the melodic direction and of comparative time values, of the metrical and rhythmical accentuation, and their influence on and interference with each other, cannot but be of great help in correct phrasing. In addition to these fundamental statements some good general advice and particular hints can be given. In phrasing keep together what belongs together, and separate what, for intelligibility's sake, requires separation. In this the conformation of the music is the guide. The notation does not always indicate this. Rests between the periods and phrases are often wanting, and slurs are misapplied, stopping, for instance, at the end of a bar, instead of going on to the first note of the next. Rinforzandos of various degrees naturally and usually go together with dissonances, appoggiatures, and the first note of the feminine ending. I am sorry that want of space has prevented my discussing the interesting subject of simultaneous contrasting rhythms, so general in fugue and other contrapuntal writing, but also frequent in homophonic (melodico-harmonic) writing. For the interplay of tendencies there is here wide scope, as, for instance, in the case of two parts of which one rises and the other

But enough! I must stop. Not, however, without first wishing the student success and a pleasant journey in his quest for the true and beautiful.

Nine Fundamental Divisions of Daily Practice

THERE are nine divisions of the fundamental work that the teacher must plan so compactly that the student may cover the ground in each day's practice. First-Relaxation. This must not mean continual flabbiness, but the instant yielding after tension and the preventing of opposing sets of muscles from getting in each other's way. Second-Middle hand energy-The knuckle joints, later, must bear the brunt of almost all the playing and unless they are strong and sensitively controlled the finger action will never be definite nor the octaves and chords full and rich in tone. Third-Finger independence. The exercises used should be "boiled down" but must be definite and demand concentration. Fourth-Stretching of hand. This must not be neglected and, in the writer's opinion, can be done much more effectively on the keyboard than elsewhere. Fifth-The scale must be prepared and practiced normally, but not over-practiced. Too much scale work, for some reason, seems to take away from its spontaneity. Sixth-Broken chords. These are of immense importance, particularly when used in the chords of the seventh, thus using all the five fingers. If a student were limited to but one exercise, the broken chord would do more than any other one thing toward a technic. Seventh-Arpeggios. These grow from the broken chord work and are the least difficult form of passage. This is evidenced by the very remarkable arpeggios that all piano tuners display. Eighth-Octaves. These cannot be thoroughly studied until the middle hand is strong. They should then be worked out in all forms, from finger to full arm action. This leads, finally, to the ninth-double notes. This is a large subject, and the pupil can only work at the basic principle and begin to establish the fingerings of this form of virtuosity in his daily practice. He must be stimulated to search the literature for further double note work on his own account. JUNE 1917 N NORTH THE REPORT OF THE PROPERTY OF THE PROP

The Symphony: Its Chief Characteristics and How to Recognize Them

By VICTOR BIART

THE chief external characteristic of the symphony, episode furnished by the allegro-has been completely easily recognized, is that it is composed of a number of separate and different parts, somewhat like the different acts of an opera, thus forming a cycle. While each of these parts comes to a complete end, thereby separating it entirely from the others, and constituting it a unit in itself, it is but a member of a greater entity in which they all are merged. What is the reason for this seemingly complex scheme? Simplicity itself. However beautiful music may be, however interesting in the expression of all the emotional experiences in the portrayal of all the scenes of which it is capable, to ern spirit, substituted the scherzo for the minuet. The music as to all things is that precept applicable :--variety is the spice of life. This was felt instinctively by the master minds that evolved the symphony.

Now there is no factor more potent in determining the character of music than the tempo in which a composition moves, a waltz melody can be converted into that of a lullaby, and vice versa, by changing the tempo.

Therefore, to furnish the contrast and variety that the esthetic sense of even the untrained demands, though unconsciously, each of these separate parts of the symphony is made to move in a different tempo, and is hence called a movement. So we must now discard the term "part," and adopt the technical definition The movements of a symphony are thus the greater moulds in which the composer casts the elements of contrast and variety Each movement presents an entirely different picture from the other, not a concrete picture, but an abstract one. It is chiefly a

The First Movement

The first movement is generally the longest. It is the principal and most important one, because it is in this one that the fundamental character of the symphony is expressed; for instance, in Beethoven's "Eroica" symphony, nspired by his admiration of Napoleon up to the time that the latter accepted the imperia! crown, the heroic spirit of the subject is established at once in the first movement. Likewise, in Tchaikowsky's "Pathetic," the underlying tone of dejection and woe is the burden of the first movement, though it pervades the other movements as well.

The first movement, the more emphatically and decisvely to express its subject, moves in animated, lively time. It abounds in vigor and spirit, reflected in rapid passages, volume of sound, a series of climaxes, etc. While its tempo is rapid, it is not generally as fast as the last movement, but moves at a merry pace. Now the word "merry," in Italian, is allegro, which many people, including composers, understand, or rather misunderstand, to mean fast. So the first movement marked allegro, which can, of course, be qualified moderato, vivace, molto or assai. Furthermore, as a noun it designates a first movement, so that the allegro of a symphony means its first movement.

After the allegro has come to its end, our desire for variety asserts itself and demands a contrasting picture. This is presented in the slow movement that generally follows the allegro. Here the mood of quietude and contemplation reigns, and replaces the animation and excitement of the allegro. We find ourselves in a changed atmosphere, in which action has given way to thought, and perhaps revery. All moves more slowly and gently than at first, also more softly. The degree of tranquility and slowness is indicated by one of the terms-andante, adagio, largo, etc. And the more to emphasize the contrast to the first movement the slow one is in a different key, and generally also shows a change of measure. Like the allegro, the slow movement is generally designated by the word indicating its tempo, and is hence also spoken of as the andante,

After this tranquil mood-like a lull after the stormy

expressed, and the slow movement has run its course, it is time for another change of scene and mood. And now for some real fun! The energies accumulated during the restful slow movement, and pent up all this time need an outlet in some bodily action. The opportunity for this is furnished in a dance movement. In the classical period in which the symphony originated, this dance was a minuel, that stately dance sc much in vogue in the 18th century. But Beethoven, perhaps anticipating the more buoyant unrestrained modword scherzo in Italian means "joke," and explains the character of the movement, the humor and the merriment of which naturally involves a rapid tempo. Its bounding spirit is expressed in triple time and often a preponderance of staccato notes. Following the principal subject of this movement is a more calm section, to offset the vivacity or vigor of the scherzo



THE VILLAGE ORCHESTRA From a noted painting in the Birmingham Art Gallery

and this section is called the trio, because in former days this section of marches, minuets and other dance forms for the clavichord and the other forerunners of the piano was written in three-part harmony, while the principal subject was in two-part harmony. principal subject always recurs in recapitulation, after the trio, thus constituting the latter a middle section.

But the scherso is, after all, only a passing incident, and the cycle is completed by the final movement, called the Finale. This movement reverts in spirit more or less to the first one, but it is in lighter vein, in even more rapid tempo, bustling and rushing in the haste of its final and homeward course. It is generally in the spirit of elevation and places a certain seal of satisfied conclusion on the entire work, thus allowing the last word to joy, optimism, happiness-the natural goal of our aspirations. This spirit is further illuminated by the employment of the bright major mode for the finale of even many symphonies whose first movement is in the minor key.

While departures are naturally made from this scheme to allow the latitude necessary to the expressional purpose and fancy of the composer, this is nevertheless the standard plan on which a symphony is generally laid out. These are the outlines of the symphony. But of even more significance is the interior plan of construction of the separate movements themselves, particularly that of the first movement, the heart of the symphony.

separate and different themes. A theme is a musical one or more fragments of either or all of the themes

subject, like a paragraph, in which a thought or idea is expressed. The movement opens with the first theme, also called the principal subject. There may be a slow introduction preceding, but the movement proper begins with the first theme. The first theme, or principal subject, is the more vigorous, assertive of the two. It must be so initial in character as to make us feel that something definite has begun. More rapid notes soon appear (generally 16th notes), inner animation (not necessarily involving acceleration in time) increases, a higher level of tonal eloquence is soon reached, all is stirred up more and more as the music courses along towards its first significant climax. Dynamic increase is among the features. There are more definite signs of the inner life of music than we are accustomed to observe And this first rise to a higher level of expressional intensity is one of them, and is the first landmark to observe in following a symphony. Thus the first climax marks the end of the first lap

on our journey through toneland. And in nearly all symphonies this climax is attended with a modulation into another key. If the fundamental key of the work is a major key, this modulation generally takes us to the key of the dominant; if the main key is a minor one, the climax generally leads to the relative major key. With this means the composer sheds a brighter light on the scene. This climax, in which musical utterance has reached a temporary maximum of power and intensity is followed by a change of mood.

A sudden calm prevails. A new subject appears, quite different from the first, in its vigor and animation. The spirit of the first theme is offset by that of the second theme which now follows. This theme, also called the secondary or subordinate subject, is 'accordingly more quiet, less active than the first, and may be likened to a feminine offsetting a masculine subject. There is a noticeable absence of rapid notes. Activity and animation are greatly reduced, and the more to emphasize the contrast, the second theme is presented in a different key from the first This key is the one into which the first climax, already described, made its excursion, and, as it were, emblazoned the new scene to be presented in the second theme. The second

theme is generally easily recognized by these characteristics. Furthermore, in classical times the great climax following in the train of the first theme was capped by a pause of about one measure; but Beethoven bridged it over with a short passage in the vein of subsidence, with which to prepare for and usher in the second theme. The second theme, although quieter and at first more subdued dynamically than the first, by no means remains stagnant. It soon warms up, and, usually shorter than the first, also works up to a more or less of a climax. This climax is furnished by the closing theme, which bears the spirit of finality. It is like a refrain, a conclusion, thus just antipodal in significance to the first theme. It is in the same key as the second theme. It marks the end of what is called the exposition, namely, the section covering the foregoing in which the composer presents his themes to the audience. In classical times the exposition was repeated in most symphonies, in order to acquaint the listener more thoroughly with the themes, but this practice has now gone out of vogue. This conclusion, effected by the closing theme, is just abrupt enough to make us feel that only a section, not the entire allegro, is ended, and that something new is to follow in logical sequence.

The Development

And new, indeed, follows one of the most important and significant sections of the movement, namely that The first movement, or allegro, is built on two designated as the development, or working out. Here

are treated and presented in the most varied manner, inverted, tossed about from one instrument to another, in various keys, transferred from treble to bass, and vice versa. It is the great scene of argument, in which subjects are presented, discussed and analyzed. The heat of argument naturally leads to climactic height, like a peak dominating all that has preceded, and that is to follow. The great climax of the development marks another lap, and from this tumultuous episode emerges the recapitulation, which is a return of the exposition, with this fundamental difference, that in the recapitulation all of the themes are in the "home" key. This retention of the fundamental key for all of the themes as they pass in review in the recapitulation serves as a bond of unity that finally welds what were elements of contrast and variety now into an organic entity.

The plan of construction of the second, or slow, movement is simpler, though similar. This movement also has two themes. Their natural relationship is, however, generally the reverse of that of the two themes of the first movement. In the second theme of the slow movement it is usually the carnestness and tranquility that give way to a lighter, freer vein, by way of contrast. It is like a reversal of poles. The positive and negative elements have exchanged roles. In the slow movement the development section is of far less importance and prominence than the first movement; and is often, in fact, omitted altogether.

The minuet or scherzo constituting the third movement is in either two or three-part song or dance form. with a middle section (trio).

The Finale

The Finale, or last movement, is in either the rondo form, in which two or three themes recur alternately in the merry manner of the round dance, or in symphonies of more earnest character, like some of those of Beethoven, the finale may be of the same form as the first movement.

Thus we see that this vast and complex scheme-a great cycle made up of a series of cycles, is nothing more nor less than a most elaborate sonata for orchestra. It affords to the composer ample opportunity for the presentation of a series of pictures or moods, and with all the variety of expressional content and significance of which the symphony is capable these are its chief and characteristic features.

Are You in This Rut?

By R. E. Farley

It is so easy to get into a rut, and one in which many teachers travel is that of "The Same Old Piece." Year after year they give the same pieces and studies tear after year they give the same pieces and studies to their pupils, never taking the trouble to look up anything new. Strange to say, it is often the city teacher who appears to be most negligent in this respect. In several adjoining studios the writer has for six years heard the same round of old-timers given to each pupil,

Certainly the old pieces have stood the test of time and we do not wish to give them up, but would it not be well to introduce a few new ones for variety?

City music dealers always carry a supply large enough to furnish any amount of new teaching material, and every dealer is glad to have a teacher go terial, and every geater is guad to have a teacher go through his stock for the purpose of making a list suitable for his work. Publishing houses are always glad to send music, by mail or express, for examination, to teachers either in city or country. There is no excuse for using the same old pieces and studies year after year. The old pieces are good, but there are plenty of new ones that are good also. If you are in the rut, dig yourself out.

Let the Pupil Solve His Own Problems

By Alice M. Steede

THE problems we solve for ourselves live longer in the memory than those which are solved for us by too-obliging teacher. For in Wordsworth's phrase "So build we up the being that we are." When a pupil comes across a passage in the lesson where the fingering presents some difficulty not solved by the editor, it is a good plan to ask the pupil to find out the best fingering. Having found it he writes it in for him-This impresses it on his mind more clearly than if all the work were done for him by his teacher. Not only that, but it helps to form in him the habit of solving his own problems.

Preparing for Pupils' Recitals

By V. M. Osborn

"How do you manage to give such uniformly successful pupils' recitals? Your pupils have all the poise of professionals, and I have never heard one break down, though every program has been given entirely without notes.

I was speaking to two successful young teachers, who had been giving a very interesting series of violin and piano pupils' recitals in the small town where I was spending the winter. Seeing that I was really interested and wanted to know their methods, the piano teacher sat down and told me of her experience and of the ideas she had worked out. In the hope that may help others working on the same problem, I pass on her words about as they came to me.

"During my first year of teaching, the recitals left me in a condition of nervous collapse. The pupils that I depended upon to do me credit would be sure to play at a break-neck tempo, or do some other unprecedented thing that made me blush to think that they were products of my teaching. Oh well, you have taughtdon't need to enumerate to you the horrors of the average small-town musicale!

"Next year Miss G, and I gave our recitals together and we studied and experimented until we worked out a plan of preparing pupils for public appearances, appearances which have become a matter of joy and pride to us both.

"About two weeks before a recital, I invite the prospective performers to my studio. At the same time, the violin pupils are at their teacher's studio; each little gathering is quite informal.

"First of all, I give a little talk on the courtesy of tention while others are entertaining us. The ambition instilled in youngsters to be good listeners does away with the nerve-racking annoyance of whispering and noise in the 'green room.' Besides, I may as well admit that I have hopes of the idea being passed on to admit that I have nopes of the face being passed on to friends and relatives. (Would that we might train our audiences as carefully as we train our performers!) "Then comes the caution against haste in approach-

ing and in leaving the instrument. They are always hugely delighted if I give an exaggerated imitation of the little girl who rushes out, bounces up on the pianobench and begins to play, striking the wrong opening chord, nearly slips off-finally rights herself, but makes an unsteady showing, then jumps up before her hands have left the keys, tumbling over the bench in her haste to be away. An illustration follows of the one who walks out quietly, seats herself correctly and com-

fortably, takes a long deep breath, and begins to play just as she should; who drops her hands in her lap and hears the last note die away before rising.

When Something Goes Wrong

"Next I speak of a matter which must be presented very carefully, lest they misunderstand. I put it some-thing like this: Of course, when we are practicing and something goes wrong with notes or memory, we must stop and find out just what the trouble is, correcting it before going farther. But when we are playing in public we must not stop and let everyone know that we have made a mistake. If we can not recall the next note, we must pick it up where we can, and go right on as if not a thing had happened. Though we all expect to have our work so well prepared that nothing can go wrong, still it seems to take away that panicky feeling, 'What if I should

forget! "Now that we have talked things over, we go through the program in order of future appearance. It is always astonishing how many weak places come to light under the test of playing before others. I take notes on each rendition, and before any pupil leaves he is advised as to the sort and amount of practice to give his piece before presenting it to me at the next regular

"The next week, the piano and violin pupils meet together, and we go straight through the program, usually in much better style this time. I might add that we pass a little pop-corn or candy, and make a bit of a party of the occasion, after the business of playing and criticising is over. The result of this is that we all become better acquainted, and the children look upon the recitals and their preliminaries as happy occasions and they are always eager for their turn.

"If the recital is to be held in a hall or a church, we take the young artists there to get the 'lay of the land.' Ours became so popular that we have had to give them in such a place, as we could no longer accommodate the guests in our studios.

"Perhaps this all seems like over-elaborate prepara-

tion, but we have felt that our every effort has been repaid. It is a joy to have our little folks do as well as they really can, and best of all, like to do it."

Let me add that these two young teachers have built up a community interest and a standard of excellence that might well be the envy of many an older and longer established musician.

Famous Musical Pioneers

"Some Interesting Dates to Remember." (From 314 to 1836.)

Collected by LeRoy Johnson

POPE SYLVESTER, Bishop of Rome, 314-335, is credited with the institution, in Rome, of the first singing school.

In 604-606, Roman singers first appeared in Gaul and Le jeu de la feuillée, written by de la Hale Adam,

and performed at Arras, France, in the year 1262, is now regarded as the first type of Comic Opera. Franco de Cologne is considered the first writer on

mensural music. He lived in the thirteenth century, The first Academies devoted exclusively to music

were found in Bologna, in the year 1482. The first Protestant hymn or choral book is by John Walther, and was published in 1524, at Wittenburg.

What seems to be the first attempt at composition for one voice, independent of counterpoint, was a form of song by Galilei, which he called Monody. He lived from about 1533 till about 1600.

Constanzo Festa is considered as the first Italian composer who became a thorough master in counterpoint. He died at Rome, on April 10, 1545. In 1555, Palestrina's first masses were published.

Jacopo Peri made first use of the stilo-rappresentativo, recitativo, or parlante. He lived from 1561

In 1568 the first genius of opera was born at Cremona. This was Claudio Monteverde. He was

the Wagner of his time and was criticised in much the same way. Monteverde was, undoubtedly, the originator of the modern style of composition. He made free use of dissonances previously prohibited. He allowed the dominant seventh, the ninth, and the major fourth to enter unprepared, and was the first to use the diminished septimachord. He also made a special study of orchestration and developed acnpaniments in a manner never before dreamed of. He lived from 1568 till 1643. In 1594, Jacopo Peri composed the music for Daphne.

This stands as being the first opera ever written. Like the first opera in Florence, the first oratoric was also composed and performed in Rome, in the

year 1600. The author was Emilio del Cavaliere. The first performance of The Messiah was in the

In 1759, Haydn's first symphony was written.

Robert Cambert was the first French composer to write an opera. Pomone, which was produced on March 19, 1761, may be considered as the first French

First performance of Beethoven's Ninth Symphony, First performance of Donizetti's Lucia, 1835.

First performance of Meyerbeer's Les Huguenots,

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The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

"The Composer" commenced in THE ETUDE of last October

Synopsis

Lady Holdfast fixed her glance searchingly upon the speaker's face—but madame's eyes were the mirror of a very honest soul were the mirror of a very honest soul-then gave a little sigh: "If it is understood, then, that my mar-ried name is not to be hrought into it, not to

JUNE 1917

ried name is not to be brought into it, not to be made known a timple, my dear. As for Lothara, I shall simply where "I have Sarolfa. She not should be shall simply where "I have Sarolfa. She loth Holdfast, She loth her white hand, with its aparting weight of rings, upon the significant mixtures cheerfully gestions, upon the significant mixtures observed the state of the shall be shall b cept for this I will not meet Dr. Loshnar,"
This was the signe.
The proof was the proof lady to prever be hants eris, but the berself would have inserthed as the high reies." But Lady Hotoffast and the most but the proof of th Costauza gazed at her, pursing

er ups. There fell a slience; and in the slience the teacher's expressive countenance became set into lines of sadness that were aimos set into lines of sadness that were almost tragic. Frank, impulsive creature as she was, there were unexpected delicacles and reticencies in her nature. She never spoke of the sorrows of her own life-neither would the sorrows of her were life-neither would. But what had Lothnar done to this culid!
"You have suffered much, ma fille," she
said at last. Her deep volce viprated. It
was as if all the passionate grief of her own
existence had awakened in sympathy. Then her unconquerable optimism rose uppermost

one more:

"The stage pose the worse for that—
"The stage pose the worse for that—
"The worse are aded cheefully."

I knew you would tell me so," said Sarolfs, with a little anry laugh.
Madame surveyed her again is slient reflection: prudeatly she gave another turn
to the conversation:

"And you really conditions with Lothmore parts (cd!"."

"He knows he can trust Costanza," she said gorgeously.

When Lady Holdast, up in the North, read the shripton what work in things to be said to the control of the said to the pride to herseif:

read the singing mistress's jubiant telegram, a voice within her said: "He knows he can

"He knows be can trust Costanza," she
"ide knows be can trust Costanza," she
id gorgeously.
"When Lady Holdfast, up in the North,
When Lady Holdfast threspect that telegram,
voice within ber said: "Ife knows be can
"Ife would make the perfect husband for
the had expected! She herself had
the had expected the teacher. "What
is the had expected! She herself had
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the had expected the teacher. "What
is the had expected! She herself had
weep tilt he a call," when the had expected
weep tilt he a call," when the had expected the
teacher. "What
is the had expected weep the
weep tilt he a call," when the had expected!

The would make the perfect husband for
the would make the perfect husband
to the had expected weep the had a call
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weep tilt he a call," when the had expected
weep tilt he a call, we had expected
weep tilt he a call," when the had e sir John Holdfast hrought his wife to Paris, with the unalterable generosity of temper which characterized all his dealings with her. He left his pheasants without a murmir, and with amlable media-ty de-

Synopsis

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Synopsis

And the Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London cocket of the hortest, and the synopsis of the hortest of the hort

the conversal spect me to make condi"And your resulty spect me to make condi"It is for him accord to refrace" said.
"It is for him accord to refrace" said.
"It is for him accord to refrace "and to the said.
"It is for him accord to refrace" said.
"It is for him accord to refrace." said so the said of the said of the said of the said.
"It is for him accord to refrace." said so the said.
"It is for him accord to refrace." said so the said of the said of the said of them, and that she was not been accord to the said of them, and that she was not be said to make the back in London that sight to make the sight possible to make the back in London that sight to

"Oh, yes, I'll remember," assured Johnny.

Madame Costanza, her shrewd eye upon the word carrisge, the cusbions, the sahle rug, the word carrisge, the cusbions, the sahle rug, the delity tea-basket, the ministration of the still bloyla faffallity of demanor. It was quite clear to her that the whole affairs an analyte to him. But then it seemed Madame Costanza, her shreed eye upon show the major at the what layer of the model and the major at the whole affect that the whole affect was an anative to him. But then it seemed to be timed with anotesty. There were lases about his mouth and eyes which spoke not only of doubtful thought, but of endurance which were the contract of the contract o

lety.

Madame Costanza was jubilant—but sarcastically ejaculated the old jeer:

"Satisfied? Rien que aa!" She wondered
what he had expected! She herself had
"wept like a calf." with enthusiam. As for
her pupil. hefs? What did Herr Webel think

lodged together. "Since he has married that smug little widow of poor Friedhelm——"
Sarolts, who had been staring out of the window at the familiar street scenes, turned her eyes slowly upon the speaker. "Has Herr Webei mnrried Madame Rein-

bardt?"' she said dazedly. A rush of overwhelming memory swept over her. . . Once again she was kneel-lag by the death-bed, and Lothnar was rag-ing above the shrouded figure in a wrath ing above the shrouded ngure in a wrath and a sorrow commensurate only with his own immense personality—"Any one else would have served you as well—will serve ou as well-miserable creature who could

not even keep life in his splendid frame The droschke rumbied and rattied, and for while there was silence. Then Lady Hold

"She hated me in the end, that poor wo-

man. . I never knew why."
"There was a good deal of slanderous gos-"There was a good deat of standerous gos-sip talked about you, my child," said ma-dame sententiously. "It is the fate of every artist." She chuckled suddenly. "Frau Hegemann, I hear, has had a stroke and goes in an invalid chair, speechiess. There is a justice," she added plously. Then: "And to-morrow you triumph," she said.

to-morrow you triumph," she said.

The theatre had been draped in purple and silver as for a royal mourning. Lothnar's with was law in Frankheim, and even the exalted persongse who was to occupy the box surmounted for the occasion by the Imperial

numented for the occasion by the Imperial crown had signified bits approach.

"Blanche comme me Folonsies" said Madame Costanna, surveying hee critically before they started. "But won't you put on your pearis, my daughter?"

"Sarotta Vancek with the pearls of Catte-crine of Russia." smiled Lady Holdrast. "That would scarce look convincing, would it?"

"Ah, that incognito," mocked madame, "it will be the secret of Punch to-morrow all over Frankheim!"

over Frankheim!"
"To-morrow I shall be gone." said Sarolta.
So it was without a jewel, the most mourning figure conceivable, that she sat waiting apart for her call in the artisis' fower. She had flung a black scarf over her Joyer. She had funn a black scarf over her head, instead of the plumed hat that madame had counselled. Her hands were locked together upon her knees. Natiuseuple in her saltie an opposite the state of the saltie and the saltie and possible she had been the symbole fraction; an early her face set, he might have been the symbole figure of Lottnar's whole insettion; an early some and smooth of the salties of th

whole intention; an embedied Lament. Weled had come into the room, and speech was not atlowed anywhere in Lothnar's theatre once the music was started. He had a severe glance for the delinquents, but went straight to Saroita and, without a word, inid a twisted note upon her lap.

She gazed at him inquiringly; without spenking, he turned away from her.

She took up the bit of paper then, unfolded it and read: Saroita—Sing thou for Lothnar to-night!

sarotta—sing thou for Lotinar to-ngot: The characters, unusually large and black for German handwriling, seemed suddenly to turn to fire as she read. Involuntarily she crushed the sheet in her hand. Something within her—whether her soul, her heart, that imprisoned self, she knew not-futtered like a wild lift district from sleep. fluttered like a wind bird statuted from skeep, Cjenching her hand, she strove to fight it down. Oh, it was not the old love, not any base kinding of a now forbidden passion; it was not that she longed for one moment it was not that sue longed for one months of that past exitas; but it was as if her own murdered youth cried out for the plty of it! All the little Sarotha's dreams, all her soaring ambitions, the knowledge in herself of her own rare gifts, the joy in them, the power she had had in her for a tove untitare able and encompassing—all that was lest. that could come never again, never again !
t was the vision of what had heen and the
vision of what was to be. Sorrow rose in
her like a tide, too deep for hitterness.

(Continued on page 417)

By Mrs. Burton Chance

In music, there is no incentive so keen, so prompt, so life-giving as two-piano playing. Indeed, as a means of pumping vitality into the dead work of the average piano student, of absolutely waking up his inertia and setting a new desire racing and tingling through his veins, there is nothing like it. Modern educators have simplified the whole subject of child-training by bringing it down to one thing-incentive. Provide a sufficiently strong incentive and even the problem of the difficult child is solved. If a child is intractable or disobedient we shake our heads, not at the child, but at the parent, and tell him he has failed to find the proper stimuli. Hard on the parent, perhaps, but more than probably true. Suppose we apply this theory to the study of music. If the child's interest lags, search different stimuli. If he "hates to practice," you have probably not found a strong enough incentive. Incentive and enthusiasm must be the basis of all live work. I cannot imagine a better investment for any teacher or parent who is discouraged than just the simple one of renting a second piano for a few months every year.

Have you ever thought that there is something narrow, limited and almost, one might say, local about the early steps of piano study? Violin, 'cello, flute and voice, all call for the companion spirit, which increases a thousandfold the joys of interpretation, even while the hill of difficulty still looms high. The piano is a particularly isolated instrument. So much of the work one must do alone. Like the harp and organ, it stands by itself, and unless the child happens to be very gifted, what he gets out of it in the beginning is limited, and his enthusiasm is rather apt to cool as time goes on and tempting fruit is seen to grow on other trees less deviously far away. To provide against this possible waning of enthusiasm give the piano student two-piano work. An absolutely new world will be opened to him. Immediately the piano takes on the blessed bond of fellowship. At once there is a "jacking up" of his will, a new life-giving incentive, and his whole emotional outlook changes. He begins for the first time to know the joys that should rightly belong to one who studies

But why is not the old familiar duet enough, someone may ask, why must there be always something new, cannot exactly the same result be obtained from systematic duet-playing? The result simply is not obtained, that is all. There is no spirit of adventure in duet-playing, no keen edge of excitement, no sport and high difficulty to overcome, no vision. I do not know why this should be so, but that it is, I think, is undeniable. Sitting side by side at the same piano, looking over at the other page when necessary, and by the aid of an occasional nudge or even point "keeping in" is a very different matter, indeed, from the playing of a distinct solo upon one instrument, which must in every way coincide with the solo someone else is playing upon another instrument, each solo, though coinciding, a difficult and entire work.

A single mistake of time or expression or repetition utterly confounds the whole when two pianos are used. It is, therefore, one of the best of mental gymnastics It helps the memory and increases the power to concentrate, that power which is in many of us so fatally

To play well in two-piano work one must be more than a "good guesser" (with which meagre and thinblooded accomplishment many duet-players are content). One must be prompt, resourceful, "quick at the uptak'," as the old Scotchman said-sensitive to every variation of tone the pianoforte is capable of rendering. And, above all, one's musicianship must be correct, for no extra emotional touch will avail, as in solo work, to cover up defects of detail. It is for this reason that two-piano playing is so excellent a thing for beginners, training them to be exact and, at the same time, stimulating their lagging enthusiasm.

Even the exercises and the hated metronome may be made delightful. Sit yourself down at the second piano with your child or pupil, however apathetic she may be, and see the clouds roll up like mists before the sun. Immediately the spirit of "doing the thing together" is felt, a distinct and biting relish is given, work becomes a sport. To "keep her end going" is an all-important delight, and the enthusiasm of working it out together eats up the weary hours until, to one's surprise, the time is spent and the study accomplished, with, instead of weariness, the desire to do it again.

A comforting thought to many of us is that one does not have to be very expert or very far advanced to enjoy this pleasure. It is quite possible to begin the twopiano studies early in one's musical career. Of course, a child cannot jump from light opera or ragtime into successful duet-playing. But for a child who has had a serious musical training, a child, let us say, who can play Kuhlau and simple Mozart and Bach selections, quite a field of duo-music is within his reach. In fact, I know a little girl of only eleven who has quite a repertoire of two-piano music, which she plays most acceptably with her grandmother.

Useful Two-piano Material

About the best point of departure for easy two-piano study is, I think, the charming Clementi Sonatina collection-easy, beautiful and splendid training both for fingers and taste. These, in themselves, played well, will form no mean accomplishment. Arensky has written a delightful little book of variations and canons, and there is Grieg's masterful second piano part to the Mozart Sonatas. The easier ones may very profitably be begun at this stage and gradually grown into as the child advances. Boccherini's popular Minuet is arranged for two pianos, also Weber's Invitation to the Dance and some of the Wagner selections. Low has composed a very beautiful duo called Allegro Brillante, and there is also a little set of variations by Von Wilm, Gurlitt's Eight Melodious Pieces about completes the list of easy two-piano music available, as far as I have been able to discover.

Such a little repertoire is not only enormously profitable to the child as a matter of training, but is, I believe, one of the surest ways of deepening and broadening his grasp upon the musical life, of giving him incentive and of surely planting that love which, if it is to bear golden and immortal fruit, he must make a part of himself during his formative years. The best way to prove this assertion is to give my suggestion a

The Brusqueness of Brahms

As a composer, Brahms had a certain affinity to Beethoven. In character also he shared something of the roughness of the great symphonist. He had a brusque manner and a bitter tongue, and seemed never to consider the feelings of others, though as a matter of fact his underlying nobility of nature was such that his friends endured what they did not like about him for the sake of the things they found of rare and sterling merit. In particular Brahms was bitter against composers. He even dared to fall asleep while a sonata by Liszt was being performed for him by Liszt himself! When informed that some friends of Raff were getting up a subscription to erect a monument to Raff's mem-ory, Brahms exclaimed: "Let them make haste; don't delay a moment, or he will be forgotten before you put

Like many another who uses a sharp tongue, Brahms sometimes got more than he bargained for, and it is to his credit that he usually joined in the laugh when it was against him. When he bitingly informed a young composer, "My dear L-, you will never become a Beethoven," he was nonplussed by the unexpected reply, "My dear master, none of us ever When Jenner, a young musician whom Brahms had helped financially and in many ways, brought him a few manuscripts, Brahms greeted them with such remarks as, "Have mercy on the poor poem." Sometimes he would apparently listen to a composition, and when it was over make no remark about it, but disconcertingly ask where the unhappy composer bought his music paper! He met his match, however, in Popper, the celebrated 'cellist and composer. A great banquet was given in Vienna, after a performance of his first symphony, at which both composers were present. Called upon for a speech, Brahms responded lamely, "Gentlemen, composing is very difficult; yes, very diffi-cult indeed." After haltingly repeating this bromidic statement several times, he suddenly perceived Popper and saw a chance for a flash of sarcasm. "Composing is very difficult. Copying is easier, much easier, gentlemen. But on that point my friend, Popper, can give you more information." After the laugh had subsided Popper got up smiling. "Gentlemen." he said, "Brahms has informed you that I know all about copying. I do not know if he is right in this. I only know that if I copied anybody, there is only one man I would consider copying, and that would be Beethoven; but on that matter my friend, Brahms, can give you more

It is to Brahms' credit that he joined in the laugh that followed as heartily as anybody.

How Mother and Teacher May Work Together

By Mae Aileen Erb

Before commencing lessons, an understanding should be had between mother and teacher in regard to the child's practice. The mother should be impressed with the fact that the child's progress is dependent on his regular and systematic practice. She should also understand that the responsibility for this practice rests on the parents and not on the teacher. It is the teacher's part to instruct and the duty of the parents to see that

these instructions are followed.

The length of the practice period and its regular time each day should be decided on and strictly maintained. From the very start the child will thus form the habit of routine work and will understand that his daily music period has as definite a time and length as

have his school hours. It is an excellent plan, even though the mother's musical knowledge is limited, for her to supervise the child's practice every day if possible; if not possible every day, then for the first three days after the lesson—until the child has the lesson preparation well under way. The mother will then become familiar with the lesson assignment and, even though she cannot be right with the child at the practice hour during the last few days of the week, she can hear if the playing is going smoothly and improvement is being

This practice supervision by the mother will require one-half hour to an hour of her time daily, but it will be a money-saving proposition to her, for, instead of her child studying music for six or seven years in a desultory fashion before being able to play passably well, she will be rewarded by a brilliant little player in just half as many years.

At the same time the mother, though her own lessons may have been few and not of the best, will gradually advance musically with the pupil; she will acquire a taste for good music; the will learn facts of the great composers and of their works; she will be better able to appreciate the efforts of the teachers, and last, but not of least importance, through her untiring interest, the child will keep interested.

Parents in thousands of homes sit with their children in the evenings and help them with their school work; is it not just as reasonable to expect them to assist the child in the preparation of those lessons for

which they are paying considerable money?

The teacher will gladly direct an help the mother if puzzling questions arise.

Muscle Strength in Piano Playing

By Ruth Buck

VERY seldom does a musician realize the fact that it takes a great amount of power to play the piano. but science here and elsewhere has demonstrated that the aggregate power expended even in a simple piece is almost incredible. The softest notes seem to require no exertion, yet less force expended was what brought about the invention of the steam engine. It was the lifting of the kettle lid that showed Watt the expansive power of stcam, and it takes more power to sound a delicate note. One can easily prove this by taking a handful of coins and placing them one after another on a single key until it is depressed, and then weigh the pile The weight will represent the exact force expended on a light note. For fortissimo playing, much greater exertion is necessary, and calculations have shown that a force equal to six pounds weight is necessary at times on a single key.

It is more difficult to find the power needed on chords, for there is not the double amount of power expended on a single key; for though undoubtedly a much greater force is used, it is spread out through the various fingers to the different keys. The following gives an idea of the tremendous force really brought into play. Some scientists are reported to have made a test, taking for an example Chopin's last study in C Minor. It takes two and a half minutes to play this and it was estimated that the lightest playing made a pressure of two and a half tons, in the aggregate, while three tons was brought to bear by the heaviest playing. other tests it was estimated that the average hour in Chopin's music would require anywhere from twelve to eighty-four tons of force.

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The Antics of Ante-bellum Virtuosi

By LORNA WALSH

THOSE were exciting and thrilling days for concert tourers, needing depths of courage and endurance to brave not only the dangers of tempestuous seas and shipwreck, but the attacks of the banditti, yellow fever and the tomahawk-risks and uncertainties, however, which were none too great for the lure of the almighty dollar; none came strong enough though to travel that most rugged road of all-the road of ideals. There were no Jogues, Marquettes or Breboeufs ready to suffer or die for the conversion of the musical heathen; no Junepéros to plant the musical gardens of the future, to turn musically barren Californias into states of fruitful beauty, but, like the Spanish explorers, they came, feverish with the thirst for gold. What cared they for musical colonization, these musical forty-niners? With Ole Bull in the lead in 1843 there followed in the wake of his golden successes a steady stream of foreign virtuosi of broken

Strictly speaking, there had been concert tours béfore this, by singers from the English Ballad Opera Companies in 1767, who, being left without occupation because of the wave of Puritanism that had swept over the entire country in regard to the theatre, looked for engagements elsewhere, in the Open Air Concerts, in imitation of those Vauxhall Gardens, London, opening then in all the large American cities, in which American audiences tasted for the first time the delights of Italian arias. In 1825, Signorina Garcia, afterwards Malibran, seventeen only, but already a great artist, within the next few years to become world-famous, had given a few concerts of Italian arias. Then, too, there was William Vincent Wallace, in 1840, an adventurous Scotch-Irish gentleman, a highly versatile and noted composer of his day, the author of charming piano pieces and successful operas -Maritanna, Lurline-made a fortune here, by his masterly playing of both the violin and the piano. But concert-touring as we know it to-day-extended tours of the virtuosi-really began with Ole Bull, who reached Boston on Evacuation Day, 1843, "When John Bull went out," he said, "Ole Bull came in." He was then a man thirty-five years old, with one successful tour of Europe behind him that could compare, however, in no way with the sensation he created here.

Ole Bull's Great Triumph

A letter sent by a New York correspondent to a London friend, and printed afterwards in the London Musical Times, in turn appearing in The Boston Musical Gazette, January 18, 1846, reads. "As regards Ole Bull you are aware that it was not his talents that backed him through the States, it was the manner in which he had the press serve his purpose-he bribed, fed and flattered all, from Mr. Bennett down to the editors of the less prominent journals; it cost him a mint, but it paid him back in dollars and fame in two years. America considered him the greatest violinist in the world. You know how little that is true. . . .

I need hardly recall the case of Vieuxtemps, to whom Bull is a mere cipher; he made nothing, whilst the latter coined a fortune. Ask William Wallace if this

Vieuxtemps' Failure

Vieuxtemps, perhaps the greatest violinist of his time, came unadvertised one year after Bull, but his great European reputation did not seem sufficient to insure his success; the hribed newspapers had no space for any praises but Bull's; there were no musical critics of either training, discrimination or independent musical opinion to champion his right to first place; there were raw musical audiences, whose understanding went no higher than marches, gallops, hallads, catches and glees. Sad to relate, therefore, that Vieuxtemps, the greatest of these ante-bellum violinists-Remenyi, Sivori, Artot, Hauser-was the least successful financially.

Amid the general worship of Bull a dissenting voice is heard from the French colony in New York, who resented his exaggerated praise. Parisians, too, were furious, that he who had neither the beautiful French style, nor the four elements, science, taste, nobility and elegance, that go to make up a great player, should have excited the astonishment of America. Aside, however, from the fact of his not being the greatest violinist, his advertising and Pagannini tricks to draw the crowd, he possessed a charm of interpretation and personality that attracted audiences. The "Pagannini of the North" was a poetic figure, a typical Norse of the Sagas—tall, slender, with a shock of blonde hair like a minstrel of old-as he stood before his audiences declaiming with warmth and skill the plays of his native land. He played with exquisite tone, simple music that Americans of that time could understand-popular and patriotic songs, and airs with variations, rarely any classics. Dwight, our first capable critic and founder, in 1852, of the first independent musical journal, said, "You go to har Ole Bull, rather than to hear and feel his music;" again, "After hearing so many violinists for years past, Bull, considered as an executive power, excels them all, always excepting Vieuxtemps." Bull made extra bids for popularity by his compositions in praise of American scenery, The Solitude of the Prairies, Niagara, the latter surely must have brought down the house, if we know anything of the tastes of that day.

Vieuxtemps' Popular Failure

Vieuxtemps, on the other hand, was too sincere to use any means other than his great art to attract; his programs were of a more serious character. The newspapers criticized him for playing "too many flourishes and not enough tunes." They reported his first concert in New York, in 1844, as "A very stylish jam, more germaine to the humor of before breakfast than the abandon of vespertide." The calibre of American criticism is still further shown by odious comparisons with Sivori, a clever violinist of low standards and cheap programs. Vieuxtemps toured with Thalberg in 1857, in "high pressure" con-

certs a newspaper called them, characterizing the virtuosos as "intrepid wrestlers both"-the highest praise critics then thought they could bestow. He oured also with Christine Nilsson in 1870.

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Bull netted \$80,000 from his first tour of 200 concerts, and \$20,000 besides for charity affairs, finally accumulating a large fortune in his subsequent five tours, the last in 1879, shortly before his death, at the age of 70. Long before this, however, he had started "farewelling"-Patti's esteemed preceptor, no doubtleaving in the wake of his musical successes a crop of baneful influences and evil precedents.

An amusing story of Bull is told by Maretzek in "Crochets and Quavers." In a western city Maretzek was standing at the door of the concert hall when a well-dressed young man put a broad hand on his shoulder, saying,

"Look-a-here, stranger, can't yer let a feller know when all this confounded fiddling will come to an end?" (Bull was playing.)

"Don't you like the music?" I blandly inquired. "Wall, I guess I like music, too-but why don't yer

begin with the show? I would like to see the Bull, that's sartain, then I'd ter home." Sivori, in 1846, and Remenyi, in 1848, reached our

hospitable shores, copying Bull's sensational methods in advertising and interpretation, both making fortunes. Sivori was the only real pupil of Pagannini; both were fine technicians, played popular American programspatriotic songs-each excelling in the music of his respective country, particularly Remenyi, in his fiery interpretations of Hungarian dances, and coming next to Bull in popularity. Upton, the Chicago critic, tells of Remenyi's quaint conceits. The former, when a young college man, had heard him play at a friend's house, had seen him go afterwards to the clock and stop the pendulum, saying, "This clock shall mark the hour when Remenyi played to you." This conceit extended even to celestial regions. Shortly before his death he wrote Upton, saying how fit he still was, "so I shall keep on, and I will play after I have gone, ten million years for Cherubim, Seraphim,

There was Hauser's tour in 1850, indeed, a thriller; he was not so great a technician as his predecessors, but was more original in composition of attractive pieces, still popular with violin students, and the ladies were infatuated with him-that, above all, spelled success. Hear Maretzek again, "Should I chance to offend the female portion of America all would be over with me here; nothing would remain but to pack up and go; the male portion visit only houses and patronize artists and productions that they have thought proper to seal with their approval. It matters little if the gentlemen like this or that artist, nor is it necessary that the musician be even a fine one, it is sufficient if Mrs. H--- declares him worthy of attention. Beyond the large cities the ladies alone patronize the arts."

He toured part of his time with Jenny Lind, got into difficulties with Lola Montez, erstwhile favorite

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of a king, but no darling of the public here. In Santiago the spell of his playing was such that he was attacked by a mob of fanaties, who accused him of being possessed by the devil; a little later he just escaped being shipwrecked in Valparaiso. Then he returned home to peace and quiet, to occupy himself, like so many of his colleagues, in writing his stirring

The Piano Pounders

Meanwhile, the piano-pounders had come, De Meyer in 1846, and Terz in 1848, and such antics as they cut up pale into colorless tints those of the violinists. The development of the piano about this time into an iron-framed instrument, capable of feats of strength and dexterity, brought forth a crop of acrobatic, superficial pianists called "gymnasts-who rushed through Europe playing Storm and Battle pieces. Chickering was responsible for the coming of one-Herz, brought here to exploit his new pianos. Previous to this Chickering had feminized the world of piano playing here, by fitting his spinets with sewing tables and mirrors. They were called "rattle-boxes," because of the pandemonium caused by the rolling of scissors, spools and thimbles up and down. Of course, all the girls were taking lessons, and when not busy with their samplers or their quilting were playing the Battle of Prague or Railroad Gallops, with aids to realism as attachments to the piano to make canons go off at the opportune moment, or little railroad cars run up and down on top. Herz and De Meyer were surrounded at their concerts by these open-eyed girls, so eager to learn that they engaged to take lessons from them during their few weeks' stay in each city. They took their money, but considered them huge jokes. And how they piled on sensations for the guileless Americans! How they pummeled the instrument with thumbs, fists, elbows and shoulders, until the "very sweat fairly poured from them;" "if they had turned a somersault at the finish it would have been in perfect keeping with the rest of the performance. They carried their audiences away in proportion to the strength expended; refreshing their waning powers during intermissions by coquetting with the ladies in the parquet. They played airs with variations, battle, lightning and thunder pieces, numbers with music-box effects, many of their own compositions of a valueless nature, usually responding to encores with improvisations on Yankee Doodle, Hail Columbia, or other patriotic songs. Sometimes De Meyer went so far as to drum out variations with a stick. These same gentlemen are said to have been quiet, well behaved gentlemen in Germany, acting as though in the presence of capable critics.

Meyer's Debut

Never were plans so carefully prepared as by De Meyer for the capture of American dollars, the De Meyer for the capture of American collars, the arts of advertising reached supreme heights equaled only by a Barnum. Before leaving Europe his "Memoirs" were made to order by an Irishman of letters, of vivid imagination-puffs, press notices and photographs of appearances before all the crowned heads of Europe were invented galore, which the press here was bribed to print in advance. A French cartoonist was engaged to make a caricature to adorn the top of his programs, representing De Meyer with a couple of grand pianos slung across his shoulders, a cigar in his mouth, from which issued copious fumes of smoke scattered with music notes, a huge bag of money in his hand, marked Boston, Philadelphia and New York, whilst, with giant strides he tramped across country, on a roadway paved with the bars of his composition, March Marociane.

Upon his arrival in Boston he bade forty gentlemen, "the nucleus of whose opinion is fame in our little musical world," to his rooms to give them a taste of his choice art. He seated himself at his instrument, "a short stout gentleman with flying light hair and German blue eyes. He seemed to tear up great masses of chords by the roots and scatter them about with furious joy; his brow seemed almost to lift itself from his head; his whole body played, then he would straighten back and look with triumph on his audience, spring from his seat as if from a race horse, and as the one piano was vibrating like twenty he would rush as it were into the arms of the audience, laughing and shouting with as much delight as any of them at the marvelous things he had done."

The records of the Philadelphia Musical Fund Society show that he received \$400.00 as soloist at one of their orchestral concerts-a very large price in

those days. His second tour, in 1868, was even more sensational than the first, but it failed to reap the same rich harvest. By this time American audiences had grown weary of the piano-pounders-"the piano had become an intolerable nuisance in the concert hall," a New York musical paper of that year said.

Herz American Successes

Herz sought to recoup his fortunes lost in the manufacture of pianos in Europe. At his first concert in Philadelphia he was introduced to his audience in such a flowery speech that he lacked power to answer it; his concert placards had announced that the hall would be illuminated with 1,000 candles, but on that auspicious night a dear mathematical soul counting eight short went at once to the office to demand her money back. That Herz played upon America's weakness for noise and the stupendous is exemplified in his farewell concert in Philadelphia, announced as a

GRAND FESTIVAL IN HONOR OF THE DECLARATION OF INDEPENDENCE.

It opened with Homage to Washington, performed by 1,800 voices and 6 orchestras, at the end of which the bust of Washington was crowned with a floral wreath; Concerto de la Constitutionist, composed and played Herz for the occasion; a speech by a lady orator on the rights of women and the American peoplethe suffragists were just then putting forth the first tender shoots of oratory; and the climax in Hail! Columbia, played by all the military bands of Philadelphia and the surrounding cities. Some time later Dwight raised his voice in protest against these in San Francisco consisted of four een, before which monster concerts as artistic sins in their noisy triumph -the first American critic to do so.

Then a polish pianist named Wolowski, who had suffered financial losses in the cause of the independence of his country, came to mend his fortunes by playing on two pianos at the same time, and by undertaking to play 400 notes in a single measure. Unfortunately there was no greater genius there to contest his claims and little hand bills, advertising these marvels, were stuck mysteriously on people's sleeves, hats and coat tails. There was Jaell, 1852, of whom Boston though a great deal, who also prostituted his talent, although, as Dwight said, "he was able to interpret the classics," and had the power to raise American audiences, only that he was too apt "to forget himself in the gay sunshine of applause." He tossed New England maidens pretty compliments in his composition called The Belles of Boston.

New York was not then the sole arbiter of musical taste, this was shared in common with Philadelphia and Boston, the latter taking herself very seriously even then as a musical critic; she often refused to accept New York's judgment in regard to new virtuosos; "we shall wait," we often heard her say, "to decide for ourselves."

Gottschalk's Platform Dignity

Exit the piano-pounders and enter the first real artist, the first real gentleman at the piano, and, delightful to relate, an American, Gottschalk, in 1853. A handsome young man of twenty-three years, just from Paris, where he had received his musical education, where he had been feted for his musical gifts and attractive personality; he had toured France and Spain with great success, finding his pieces played everywhere, returning home with decorations from kings. No more gyrations, no more ogling girls from the platform, no more stolen glances at the audiences; Gottschalk was the essence of dignity and elegance at his instrument; he approached the latter with hands encased in immaculately white gloves, leisurely removed, when scated. Berlioz said, "He possessed all the elements of a consummate pianist · , that his success before an audience of cultivation was im-Wonderful criticism for a young man in those days of Chopin, Liszt and Thalberg!

However, he was not received enthusiastically at first. He says in his Journal: "At the time of my, return from Europe I was constantly deploring the want of interest here for pieces purely sentimental with tours de force." He had not long to complain, however, as an era of sentimentality soon set ingirls all over the country threw away their battle pieces and sighed for years to come over the Last Hope, Pastorella, and many others of his works. How

they adored the handsome, passionate Creole of New Orleans, and what admiration had he in turn for his Orleans, and what His main points of attack were girlish audiences the boarding school centers. Of Rockford, near the boarding selection, near Chicago, he says, "It possesses three seminaries and ought to furnish five hundred persons." He speaks of certain compositions "as sure to awaken the attenof certain composition on the right or left wing," or "pretty girls are a majority in the States, whilst in or "pretty gats at the exception," "they are the most interesting element (girls from the boarding schools) upon which my attention rests," "the desire for culupon which my accord purifying the taste is an imperative necessity among American women which have never found elsewhere in so high a degree," His programs were made up chiefly of his own

works, though capable of giving concerts of the classics, and said to have been a splendid interpreter of Beethoven and Bach. One of those near brilliant critics of the time commented thus: "It is gratifying to observe a citizen of our glorious republic eclipsing Beethoven and certain other classical old fogies." The truth is, Gottschalk made no attempt to educate America. He acknowledged that he played what brought the largest returns, obliged as he was to support a large family of brothers and sisters. Still, his concerts were a vast improvement upon those that preceded, both in interpretation and material; his technic was flawless, his touch of exquisite beauty. His compositions were decidedly original and of musical value, though not of the noist serious type,

and are still played in boarding schools and convents Sometimes he catered to America's taste for magnitude-giving concerts composed of many planos. One at the very last moment, one of the pianists fell ill, and rather than trust to the local, untried musicians of the city of mining camps, but leath to have one instrument less, Gottschalk had the action of the piano surreptitiously removed, placing someone there to simulate the motions of playing. Perhaps, but for his early death at forty, in 1869, in South America, he might have exerted a more serious influence on American taste. Amy Fay wrote from Berlin at this time, "What a romantic way to die to fall senseless at his instrument while playing La Morte! He had a golden touch, equal to any in the world, I think-the infatuation that I and nine hundred and ninety-nine other American girls once felt for him still lingers in my breast."

Thalberg's Coming

Thalberg was the first pianist of great European reputation to come, in 1856. The son of a prince, the avorite of kings and the rival of Liszt; in the prime of life, forty-four years old, at the height of his career, the originator of a whole new school of piano effects; he toured the country with Vieuxtemps, play ing only his own compositions, arounting to about twelve fantasies, quite the rage for a time-America never does anything by halves-but possessed of no lasting musical value. He was fittingly called the "Apostle of brilliant emptiness." We gather that his playing partook of the sparkling indescence of snowclad mountains, rather than the warm, glowing per sonality of a Gottschalk. It was quite the most fash ionable thing to do to attend his concerts, of which he gave often as many as three a day—morning and evening in New York and an afternoon concert in Brooklyn. Brooklyn. At the afternoon affairs toa and cakes

Then the war broke out, the virtuosos flew home, and when all was over the serious musical education of America began with the first opportunity to study the classics, through the efforts of an American. William Manager liam Mason, and later the coming of the grim and unflinching Rubinstein, in 1872. This marked an important epoch in our musical life—our first concerts composed entirely of the classics, courageous hered to, in spite of the fact that there were few in his audiences capable of appreciating them.

THE aim of existence should be to make our want better and to satisfy them. If by education we of abolish the craving to tyrannize and oppress, so no living being would feel it, replacing it by the crains ing to see others happy, the world would be richet for we should have got rid of a want whose faction was at the expense of others, in favor want whose satisfaction came as a free gift from the satisfaction of others.—THORNDIKE

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the seather upon questions pertaining to "Hom to Teach," "What to Trach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all superiers.

A Dissatisfied Pupil

"I have a puril I have taught the standard educids from Cherry. Have a part of the control of th

Your curriculum is an excellent preparation for conservatory entrance, on condition, of course, that your pupil has done her work well. The fact that she omits her practice on some days is damaging evidence that she is careless in her study, and is not thoroughly convinced of the necessity of regularity. She cannot expect to make satisfactory progress under such conditions. If she does not attend to her practice regularly and vigilantly she should not blame you for unsatisfactory progress. Possibly the work you have selected for her has been too dry for her intelligence. The fact that she is preparing to go to a conservatory does not necessarily mean that she should be musically intelligent to an exceptional degree. Many students go to the large conservatories who have been petted by their neighborhood constituents into believing themselves marvels, but have discovered to their sorrow that they were hardly even mediocre in their capacity, and had to undertake a good deal of hard study before developing an appreciation that was up to standard requirements. I would suggest that in order to awaken a greater interest in her work you select a larger number of modern pieces. I do not mean "operatic selections" but genuine piano compositions by good composers of to-day. These may be more in accord with her temperament and through them she may be led to Beethoven and Bach. Have you ever used in your work Stories of Standard Piano Compositions, and Descriptive Analysis of Piano Works, by E. B. Perry? From these two books you can acquire a fund of information to help you in presenting compositions in an interesting way, as well as lists of pieces which are of proved value. In selecting pieces described in the books, however, make sure that they are in the right grade for your several pupils.

Fingering

"Is there a special rule for fingering, a matter that troubles me greatly? In E. flat, for example, is the fingering based on the scale of that key? I am always at see when I encounter a passage with no fingering marked. How am I to know which ingers to use?"—T. E. The only special rules for fingering are those which

apply to the scales, arpeggios, and routine passage work. In your pieces and etudes all melodic and running passages should of course conform to the scale or key in which they belong. But even in this there will be many emergencies which will necessitate an alteration of customary fingerings. As a general principle it may be said that the hand should be so held that the five fingers fall over five keys, unless there is extension or chord work. Shift the hand about from one five-key position to another as the necessities demand, just exactly as in the scale of C major, when the thumb passes under the third or fourth finger, the hand should quickly shift to a position in which the fingers fall over the five keys beyond. This principle will enable you to settle on a suitable fingering for many passages. Where there are black keys the thumb usually falls on the first white key above a group of black keys. In the key you mention, for example, the thumb will fall on F and on C. This will also help you in many cases, although there are many exceptions. You should learn to think out your fingerings so that the fingers will shape themselves as comfortably over the keys as possible. Use your fingers in their natural order when there is nothing to prevent, and pass the thumb at the most convenient point when the passage continues farther up the keyboard, and vice versa, pass the most convenient finger over on the descent.

Rolling Stones That Gather Moss

"Will you please give me your opinion in the matter of a music teacher going from one town to mother taking a most read of the control of the

The conditions which you outline in your letter you should catalogue as business trials. Every business man has disculties to encounter, many of which seem superfluous and unnecessary, and yet they have a way of cropping up in some new direction every little while. The trouble you mention belongs solely to the business side of your profession. The more earnest and sincere you are in your own work, the more you will be annoyed by the unscrupulous and fraudulent methods of fakes. It is true that a teacher whose standing is good should secure patronage in his or her own town, and for that reason you should work all the harder in face of conditions such as you mention to increase your own reputation for faithful, conscientious and thorough work. Try in every way to secure loyalty of your constituency. Let them feel that you are sure and reliable, and are right on hand doing excellent work after the poser has departed. If your poser is producing inferior results he will soon outlive himself, and be appraised at his proper rating. At worst he will likely prove nothing more than a temporary annoyance, and move on to the next town where he can find another set of gullible people, As soon as he becomes known in a place he can no longer get work, thus proving that there are cases in which it is better not be be too well known if one is looking for business.

Music for Reed Organ

"Do you think that selections from Bach's LITTLE PERLYBEN, Clementi's Sonatinas, etc., are suitable for the reed organ, to be used in connection with Landon's School of Reed Organ, Playing, Vols. III, IV ?"-P. J.

Many of Bach's little pieces can be played admirably on the reed organ. They serve an excellent purpose in helping to form the taste. Some teachers use them as technical material; but this should be disguised from the pupil, for he always has a tendency to dislike anything that he considers to be an exercise. Do not give too many of them at a time, however, or fatigue will follow. Certain movements from the standard Sonatinas may also be used in the same way, Movements that are too flagrantly pianistic should be avoided. A great deal of music is published now suitable for the reed organ, catalogues of which may be had by addressing the publisher.

Kindergarten

"How soon should a child of five or six years be put at the plano? I have been using the Batchelor-Landon Kiddergarten Method, Kones for Little Children, by Garpot, and Presser's Beginner's Book. Would you advise me to continue this?"—d, M.

In using the Batchelor-Landon Method you will need to be guided by its directions as to procedure. The Beginner's Book cannot be improved upon. If the child can be induced to continue two or three weeks upon the table in the first exercises in training the fingers to move up and down correctly, much will be accomplished. Not all children are patient under this and often their parents are not sufficiently intelligent to realize what is being accomplished. There are many who consider that they are being swindled because the child is not practicing on the keyboard. During the first few pages after the notes and staff have been introduced it is an excellent idea to have them first practiced on the table, as when the sense of correct motions in playing the various little pieces and exercises has been formed, they will be less likely to stiffen the muscles and cramp the position when attempting them upon the piano. Gaynor's Songs for Little Children form excellent teaching material.

Stuttering

"I have a pupil who has the bad habit of striking a key severni times in a nervous manner before she can proceed. Can you suggest a remedy?"—M. G.

Plenty of slow practice to begin with, and never play without counting aloud. Then she should never begin a piece until she has first formed a mental conception of just how it is going to start and continue. A student who can learn to think his or her music will have little difficulty in overcoming the fault you mention. It is sometimes caused by a sort of unconscious self-consciousness. Teach your pupil to keep the mind off from self, and concentrate upon the task in hand, whatever it may be. If the nervous condition is physical it may require some considerable time to effect a cure. The piece or etude should not at any time be played faster than it can be played without stuttering and at the same time constantly counting aloud.

"1. Will you recommend studies to follow the first hook of Mathew's Graded Course? Something interesting and instructive for a inte-year-old pupil.

2. Also for another pupil ready to begin the third grade, who is sitten years old."—T. M.

1. The most progressively arranged collection of studies for the period you mention is Liebling's first book of Czerny Selected Studies. Many of these in the first book are very melodious as well as instructive. If you find this progressing too rapidly at any time during the course of it, change to Book I of Selected Studies by Loeschhorn. The two together will prove an admirable introduction to the second grade. combining the two you may find it advisable to omlt a few from each, choosing the most interesting or

most needed for any given necessity.

2. The third grade pupil should be ready to take up the second book of Czerny-Liebling. Mathew's Studies in Phrasing, Memorizing and Interpretation you will find most useful and interesting for many pupils. Do not forget that Heller's Opus 47 belongs to this grade, although there are a number of them that may well be omitted. The amount of valuable and interesting teaching material is getting to be so great that a teacher can no longer afford to let his pupils spend their time over dull things.

"If obliged to drop my playing on account of neuritis, could I teach theory in some school?"

A long letter details arm failure, diagnosis of physicians as neuritis, disappointment because of fine progress in playing, and the impending necessity of earning a living. We have had quite a number of letters of this description, but are unable to deal with the pathological side of the matter which, of course, must be referred to a good doctor. If well trained in theory I see no reason why S. L. cannot teach it. Meanwhile, there are few positions that afford enough business in this line to give support. This being the case, and a fair advancement having been accomplished, why cannot elementary pupils in piano be attempted also Even though resting your arms for a year, you could command them enough to give primary illustrations. The worst of neuritis is that it is a trouble that requires time, and sometimes a good deal of it, for a cure. Complete submission might as well be accepted, first as last, and the less the arms are exercised, the quicker and more complete the cure. Therefore make your plans to begin elementary teaching on your present equipment. Keep your nerves as quiet as possible, and even take your troubles calmly. Over excited nerves will retard your cure. If, as you say, it will be necessary to begin to earn your living after a few months, why not start to lay your plans at once? Let your practicing drop, simply keeping up what you know in a very moderate and careful way. Get your business started. Then when the opportune time again arrives, take up your piano study once more, starting easily, however, and progressing little by little until you feel you have your full strength. Make the best of your misfortune, and you will be all the stronger when you overcome it.

By Effa Ellis Perfield

WHY is it that, although there are many ear-training

exercises on the market and a large number of teacher

are teaching ear-training, there are so few possessed of real inner hearing? It is because the majority of

exercises are based on pitch instead of tone, and hear

ing is not feeling through the ear. If it were, many

musicians could not, hence would not, tolerate the

In our public schools we do a great deal for the

eye and touch. Pupils create drawings, paintings, paper cuttings. They paste, mould and build. But

what is being done for the inner ear? Nothing but

rote songs and imitative, interpretative work, which is

only hearing; nothing is being done to create inner

Private teachers spend hours with pupils trying to

develop absolute pitch, to enable them to name an

key played. I care nothing for absolute pitch. Those

who have it are often greatly distressed when they

are required to look at a piece in one key and sing it

in another. If pitch is so important why have one song printed in several keys and pitches? It is considered very wrong for a pullie school teacher to

start a song on any but the exact pitch of the key

note. She must always sound the patch pipe, then do

demonstrates what I call "leaning on authority." How shall we ever know the compa-

always lean on the pitch pipe? Harmonic feeling is

re, mi, up, or down, to the key

There really is no such thing a

cause each tone overtones a

and finally, music consists of cl

and certainly not scales. Play key on the piano and ask the

that tone. He cannot because the

hearing. The majority of us have death," We have not been trained

a familiar melody and alternate

high and very low pitch and the will not even recognize the mel-

to eliminate pitch; I develop tone

ers in my class who had been

pitch" and thought they had well

could not write a modulation, ever

the first tone. They heard pitch.

unmusical speaking voices.

feeling through the ear.

the important thing.

reason tone.

Under S a page could be for Scales, another for Study or Studies. T, Touch. P, Pieces, etc. Under these titles you could make such entries as the following:

(S) Hints on Scale playing. M. Sieveking, 1916, Etude, Page 93.

(T) Types of (modern) Touch.
Scharwenke, 1916, Etude, Page 103.

(P) Graded List of Pieces. 1916, Etude, Page 379.

Sometimes in an article on a distinguished musician -pianist or singer or violinist, etc.-there is mentioned in just a couple of lines or so some valuable hint on one particular branch of technic. This could be copied out completely. In a very short time you will soon have a more interesting book than it is possible to buy-a book in which every sentence written appeals directly to you; a book you can pick up at any odd time, when it would be too much trouble to labor through a treatise, or wade through a pile of

Valuable List of Pieces

Sometimes readers write asking for a list of easy, brilliant or moderately difficult pieces or studies; these could be copied down under their respective headings. These lists should prove of value to you, together with a special selected graded list which the publisher will gladly furnish without cost. They will also help to save you money. Many students buy music that is so far beyond them that they cannot possibly use it for years. Valuable hints are often given in the Questions and Answers column. Often you will find someone has asked for information on your own difficulty, and, if not, you have the same privilege of asking and obtaining the information required.

To young teachers these remarks apply equally well, only I suggest they keep a book specially for studies and pieces. Divide the book into six grades. On one page write studies and on the opposite write pieces. Between each entry leave a space of four to six lines, so you can write your experience of them. For example: "Found these very useful," "Children like them," "Good, but rather dry," "Useful to give while them," "Good, but rather dry, "Useful to give while the children are learning scales (or arpeggos)." Do the same for the pieces—"All pupils like this," "Nice piece, but contains a few octaves," "Useful at times, but poor quality," "Easy, except for one passage con-taining three notes against two," "Brilliant, showy and effective, sounds more difficult than it is."

Stop! Look! Listen!

By C. W. Fulwood

IF more teachers were acquainted with the science of Psychology, in its relation to Pedagogy, they would learn to appreciate the value of properly estimating the limitations of attention power in children.

Unless great effort is made to seeure the child's real interest, not his artificial interest, the attention will be of short duration. Even when the child's interest has been secured it is not possible for his little mind to go on concentrating for the periods of time which many teachers impose upon them. Ten minutes is a very long time for a child of ten to think upon one subject.

The signs of fatigue are easy to detect. The least bit of listlessness is one of the best of indications. Then stop and play for the child. Play the prettiest, brightest piece you know, tell an interesting musical story and watch how readily the child will respond when you turn to the music again.

Remember, practice with a weary mind is always wasted practice.

A Hieland Laddie

An Analysis of Mr. Perry's Composition in this issue of THE ETUDE

THE idea here embodied is of a peculiarly playful, quizzical character, yet not without tenderness and poetry; of genuine Scottish tone, reproduced with admirable fidelity in the music. It was at first suggested

by a charmingly characteristic engraving. A comely old lady, in the picturesque garb of the Scotch peasant, sits just within the open doorway of a simple cottage, her neglected knitting and idle hands lie in her lap. Her head droops, and her eyes are closed. She is evidently napping. Prominent on the opposite wall, just facing her, hangs the portrait of a andsome youth, in the jaunty cap and gay plaid of the Highlander, his face and figure eloquent with health and strength and buoyant animation. From a certain resemblance in the woman's face, and the look of affectionate pride which it wears, it is evident that the picture is that of her own absent bonny boy, the sub-



EDWARD BAXTER PERRY.

ject of her last waking thoughts and present dreams. Entering the door from without, approaching swiftly but softly, so as not too soon to disturb her slumbers, comes the Highland Laddie himself, the living original of the picture, his eyes dancing withh mischievous glee. as he steals forward, enjoying in advance her start and glad surprise when she wakes to find him whom she thought so distant close beside her.

The music is at once pleasing and graphic. The first strain should be played softly and gracefully, suggesting the dreams of the waiting mother; the second with more energy and decided contrasts, as if telling of her sudden awakening and startled surprise. Then the first strain repeats, stronger and more animated than before, and we may fancy her gaily recounting her dream to the returned wanderer. The third strain gives, in a mellow baritone melody, his answering voice; then one more subdued repetition of the first strain closes the composition, as with tranquil reflection on the remembered pleasure.

The peculiar Scotch inflection of the melody must be brought out distinctly. Those familiar with Robin Adair, Kelvin Green, and similar Scotch songs, will at once recognize the slurred sixteenths on the first and fourth beats of many of the measures, as characteristic of all Scotch music. These should be played precisely as the words "Highland Laddie" are pronounced, with a marked accent on the first syllable, gliding to the second, which is much lighter and detached from what follows. On this account the piece will be found an excellent study in rhythm.—Edward Baxter Perry,

the piece. This

single tone, be

not single tones

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JUNE 1917

A HIGHLAND LADDIE

FRED.L.MOREY

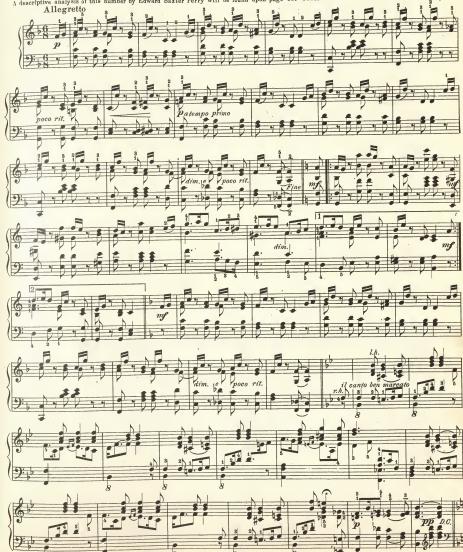
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with 60 different chords, including triads and sevent can write these chords, see if the teacher and pobut only KNOW Remember, to BE, to KNOW, to Some teachers and DO the things that make you cd, as: EC, AC, give guides for naming any key tune of these, the FDC, GBC. Pupils memorize th teacher then plays E, the pupil knows that it is etc. The first because it completes the word E letter of any of these "words" is easily recognized singing and completing the latter part. cal value is this? Here is another guide: Play A. then G and the progression of A going to G is felt then play C, E, G; then play F to E, D to C, the B, C. This little melodic progression is memoria then the teacher plays A and the pupil knows that is A because it progresses to G. If B is played it goe to C, etc. The pupil must be able to start any plat This is only a pattern and is no in this melody. founded on true inner feeling. Now, I will play A to G, C, E, G, F to E, D to C, B, C and harmonize exceptions. in several different ways and A will not even feel at though it must progress to G, F will not go to E, et Harmony decides the tendency of the tones, and unta we can definitely feel and reason tones in chords our hearing is not what it should be. If we wish to

Here is a test: Play one tone, made it, then play i

velop real inner hearing we must teach tone, not paid If I play any key on the piano and one pupil name it A, another B, another C, etc., then 1 play a sentence, and even though each pupil spells it ently, will the chord relations and progressions b different? Certainly not! The musical feeling is no disturbed. The one who has the God-given a pitch may say that he gets a great deal of satisfaction out of knowing the exact key in which the ord is playing, or the exact pitch of a high or low he being sung. I grant this, but it is of value. If I listen to a piece in G and think it I am getting just as much out of it musically a I thought it in G. Hence, why not develop that is of real value and not waste energy money on drills that are of no musical important



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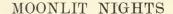






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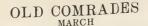
ALBERT FRANZ





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H. D. HEWITT

JUNE 1917

Tempo di Marcia M.M. --128











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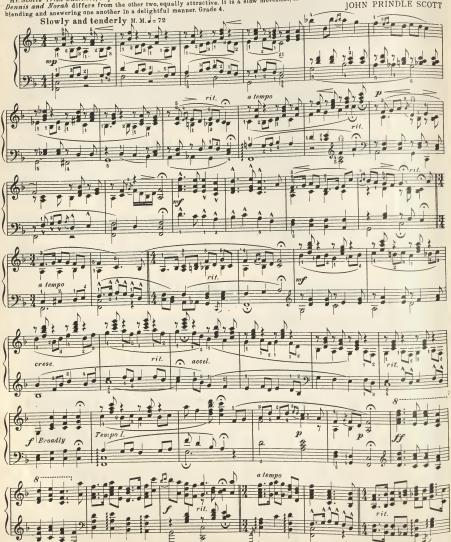




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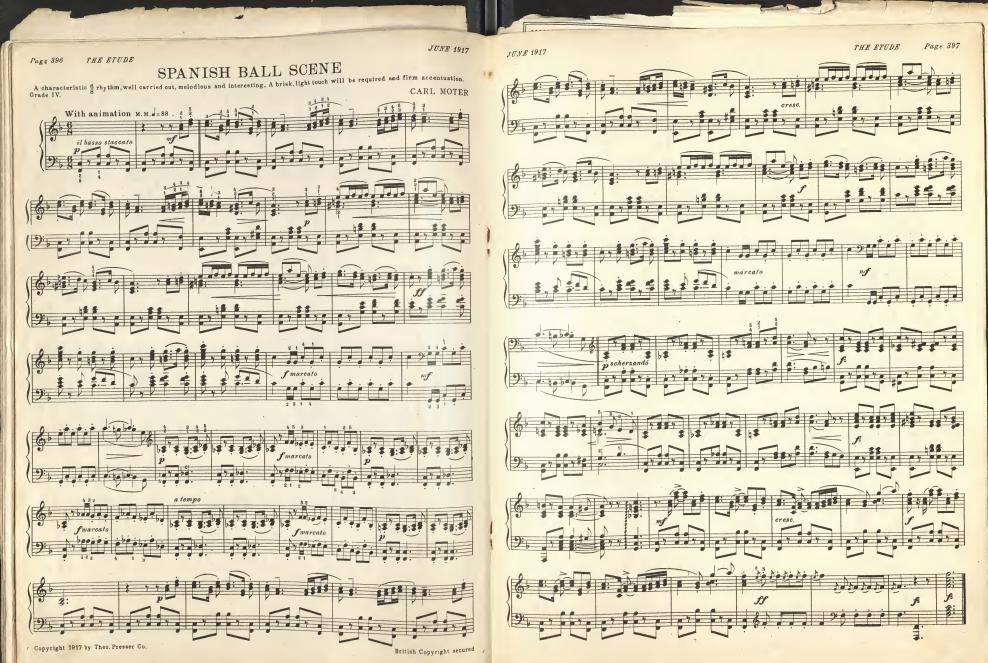
Mr. Scott's Irish Sketches, Top o' the Mornin' and Donnybrook Fair have both proven very popular. The third and last of the set Dennis and Norah differs from the other two, equally attractive. It is a slow movement, in the nature of a duet for voices, the two parts blending and answering one another in a delightful manner. Grade 4.

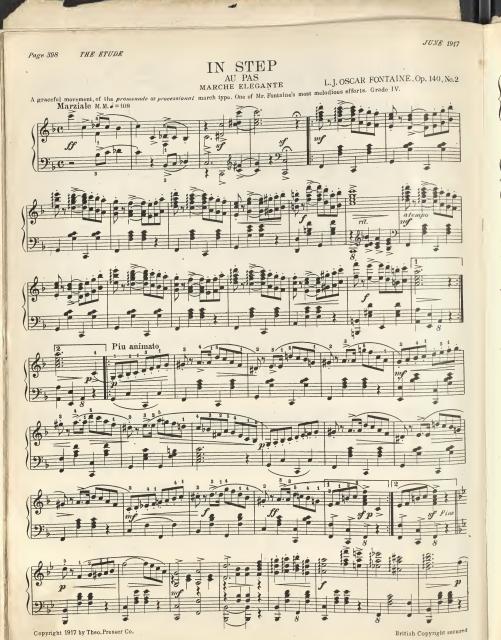
JOHN PRINDLE SCOTT





















EVENING SONG



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In the style of one of the old English dances, diatonic both in melody and harmonization. There is an almost explosive accent upon the first beat of nearly every alternate measure. This gives vigor and character to the whole. Count four to the measure. William Michael Watson was a well-known English song writer (1840-1889). Grade 3 %.

Allegro vivace M.M. J. = 144 5.

D.C.



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THE ETUDE

AMERICAN NATIONAL ANTHEMS

Since it is most fitting at this time, and in response to numerous requests, we present these fine new and playable organ arrangements of the National Anthems.

THE STAR SPANGLED BANNER

The words are by Francis Scott Key (1779-1845). The tune once known as Anacreon in Heaven is ascribed to Dr. Samuel Arnold (1740-1802)

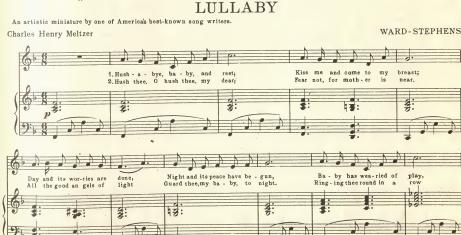


AMERICA

My Country Tis of Thee. The words are by Dr. Samuel Francis Smith (1808-1895). The tune, which is of ancient origin, is sometimes ascribed to Henry Carey (1690-1743)











The Lucky Stars of Opera Stars

as closely associated in the past as have come a famous singer, all because some some phases of superstition and religion. good fairy broke his 'cello strings. Actors are notoriously superstitious, and superstition does not always escape the husband over the Welsh hills, was comopera star. There is a great American pelled to stop because of a breakdown, singer who ascribes much of his success. Her husband insisted upon the diva going to divinations of the planchette-board, fishing with him. Result: a cold that cost which the average man or woman considers a kind of superstitious machinery gagements, in which one should put no faith whatever. This singer tells how the rôles he change the entire plans of an artist. An was to study were clearly indicated to amusing tale is told of Mme. Albani. She him through the familiar device of old-

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is often made into a manifestation of the satisfactory. By the merest accident her working out of some superstition. A cab driver took her by mistake to the celebrated 'cellist finds that one of the singers is missing from the east in a heard by Mr. Gye, whom she believed coming operatic performance. For months was Colonel Mapleson. He saw at he has listened to the opera from the once that he had a great find, and induced orchestra pit. The strings snap upon his the singer to sign a contract before he 'cello and he is late for the performance. revealed his own identity. Albani made the is met at the door by the frantic manager seeking for a substitute. The of Covent Garden enormously, while cellist throws on the costume, walks out

Superstition and the stage have been on the stage, and in an hour he has be-

Adelina Patti, while traveling with her the famous singer \$10,000.00 in lost en-

Sometimes a very small matter may had planned to make her début at the Drury Lane Theatre, under the late What is really an accidental opportunity Colonel Mapleson, if he found her voice Covent Garden Theatre, where she was

American Grand Operas

Why are there not more American Some of the recent grand operas progrand operas? As well ask why are there duced in America put many of the operas American "Les Miserables." Few people have any idea what the composition of a grand opera score means. because there are not enough composer. Americans with the experience, training, genius and persistence to write them. The mere mechanical work is enormous to spend months and months in the most as 1845, and his Notre Dame de Paris in

tiresome kind of pen labor. With the patience of an Edison, the operatic works, including George Well philosophy of an Emerson, the artistic Bristow (whose Rip Van Winkle was breadth of a Sargant, and the generalship of a Grant combined with high musical after Verdi's Trovatore), J. K. Paine, talent, we may some day have an Ameri- Silas G. Pratt, Converse Horatio W. an parallel to Tristan und Isolde or Die Parker, Victor Herbert (American by have already had in America operas and lately, Reginald de Koven, whose which show a higher degree of musicianly scholarship than many much lauded fulfilled the enthusiastic hopes of his musical works coming from Europe, friends,

American "Hamlets," American in the repertoire to shame in many ways. Yet the public demands that peculiar combination of drama, music and vocal opportunity that often is more of an acare not more American grand cident than intent upon the part of the

Noteworthy operas by American composers are by no means of recent introe mechanical work is enormous duction. William Henry Fry, who was To copy the score of a grand born in Philadelphia (1813-1864), proopera it is not unusual for the composer duced his Leonora in this city as early 1863. Many other Americans have written ersinger. As a matter of fact we adoption, not by force of circumstance) "Canterbury Pilgrims" has handsomely

"One-Opera" Composers

THE production of a great opera is a ("Fra Diavolo," 1830), Humperdinck sufficient triumph for any man, but the natural inquiry is, "If he could write one Gray's "Elegy in a Country Churchyard" is a famous example. The writer of one of the most mellifluous poems in the English language wrote practically nothing else which has survived in popular

In opera most of the composers who are known as "one-opera" composers are victims of the vagaries of genius rather than lack of effort. This may not have the sole survivors of about forty works But Rossini was lazy-infernally Other composers, however, have seriously striven to write works of per-"The Bohemian Girl," 1830), Balle rare, mozart nau it, as nad Verdi, and ("The Bohemian Girl," 1830), Mascagai some would declare that Sir Arthur Sul- ("Cavalleria Rusticana," 1890), Ricci livan in his lighter pieces was similarly ("Crispino e la Comare," 1865), Auber blessed.

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("Hansel and Gretel," 1893), Flotow ("Martha," 1847), Boito ("Mefistofele," masterpiece, why not another?" There 1868), Leoncavallo ("I Pagliacci," 1858). are many analogous instances in literature. Many others could be added, but these suffice as illustrations. Often a real injustice is done to the composer by the fact that an opera does not depend entirely upon its music in its appeal to popular favor. Many musicians contend that much of the best music Mascagni has written is to be found in his "Iris," which is rarely given and not to be compared with the brutal and plebian "Cav-alleria Rusticana." The combination of been the case with Rossini, whose "Wil-liam Tell" and "Barber of Seville" are music and libretto is rare. Fortunate are the few men like Wagner, Boito, and for the stage which ranged in plot from Wolf-Ferarri, who have had the gifts to Cinderella to Queen Elizabeth of Eng- build both. Mozart, while unfortunate in some of his libretti, wrote so charmingly that his music has survived despite some very feeble plays. Verdi had the gifted manent interest but have failed pathetic- Boito as his librettist for his latter works ally. Among them must be included the and Puccini has been fortunate in having ollowing, whose masterpiece is given fine books for all his pieces. The gift with the date of its first production: of turning out melodies is exceedingly Giordano ("Andre Chenier," 1896), Balfe rare, Mozart had it, as had Verdi, and ("The II").



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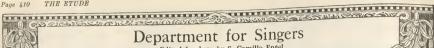
Allow me to express to you my sincere congratulations on your new "Harmony Book for Beginners."

I have never seen anything just like it and it fills a longfelt want. Few learners of harmony can instantly grasp the first elements of the subject because they meet with a maze of useless words and puzzlements. It seems to me you have simplified things tremendously in this little book and I am sure it will meet with ready response.

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Department for Singers Edited for June by S. Camillo Engel

Who is to Blame for Vocal Success or Vocal Failure? Teacher or Pupil?

through culpable negligence of any of the railroad officials; but careful and thorough investigation disclosed the fact that some of the engineers could not distinguish red from green, were color blind, which circumstance solved the cause of the mishaps. Since then, every engineer has to submit to an examination of his evesight, and accidents, through colorblindness at least, do not happen again, because engineers to whom there is no difference between red and green are no longer entrusted with a

If it had not come under my own personal observation, I would never have believed it possible that there are persons -and teachers at that-who cannot differentiate between a voice of tenor and one of bass quality; between that of a sonrano and a contralto character.

The false conclusions of ignorant voice trainers are based on the circumstance that raw voices often shout (instead of sing) the high tones, or bleat out the low tones. Among the many cases having come under the writer's observation the following two shall be mentioned: A young man, whose very speaking voice disclosed a deep bass, and who, at his voice trial before the writer, sang the D in the bass clef under the five lines quite easily, was trained by his teacher for a tenor. The other one was that of a young seventeen-year old girl, whose unmistakable lyric soprano was by her teacher believed to be a conyoung man, I do not know, as, soon after he commenced studying with me he had year and a half of hard work, in a fair way to recover her voice which, when she came to me, consisted of only five half tones, all that was left of a, as her mother told me, once beautiful voice.

How to Select a Teacher

Having drawn the parallel between the railroad engineer and the voice trainer, it is left to the reader to draw the conclusion therefrom.

The answer is, "Think, and if you can't do it. learn to do so." From all sides one hears the same complaint that humanity the individual do it and the mass fol-Surette's article "Community Music" the following passage: "The whole tendency to 'delegate' those functions which forming of an opinion on passing events to a leader who presents them to us in a Current Events class."

accidents occurred in Germany, none of thought out for us by the political leader a hen ever know what to do with it? cept that, having a voice, what's the use which, it was ascertained, was caused or boss; our opinion of a musical per- So, likewise, B-may have a fine voice; of going to all that drudgery? A very newspaper, and so forth,

> as his physique is capable of withstanding the onsloughts of his teacher's ignorance that student will succeed, not on account of but in spite of his teacher, The fortune of the pretending teacher is now made, because the "unthinking" mass, considering nothing, weighing nothing, investigating nothing, takes it for granted that it is that particular teacher's merit that made the pupil; whereas in reality it is the pupil who is the making of that particular teacher. But, as the majority of voices are just the opposite of the extraordinary, the pretender will, as a rule, work as much havoc among them as the proverbial bull in the china-shop. If, however, the individual would think, develop his critical faculty and indee for himself. he soon would estimate the pretender at his real want of value and escape his clutches ere much damage would have been inflicted

Students with Lazy Brains How lazy the average student's brain is, may be illustrated by the following A young baritone, having come to the writer to have his voice tried, told him that his first teacher taught him well, judged his voice rightly to he a baritone and developed it sancly. Circumstances compelling him to move tralto and trained as such, almost losing to another city, he continued his studies her voice. Whatever became of the with a new master, studying with him for an entire year, though he felt all along-in a hazy sort of way-that his to leave the city. But the young woman voice was being maltreated by being is still with me and is now, after a forced into a tenor. The thinking student will not be blinded by the artificial halo encircling a teacher's name, taking it for granted-on the strength of the artificial halo, or the blind recommendation of others-that everything he is made to do must be right; but will meditate, arrive at certain conclusions uages thoroughly enough to at least read poetic thought musically, the ideal singer and then ask the teacher the why and and understand, if unable to speak, them. is stirred to the depth of his soul to the wherefore. Should the teacher think oncrusion therefrom.

Again I hear the old question arise, give his reasons; or, if willing to do (atrocious) accent of a foreign language, before the public, loses his personality "What is one to do, how is one to do, how is not explain them—then, too, the student as the latter class is concerned, it is his surrounding the surrounding the student as the latter class is concerned, it is his surrounding the surrounding the surrounding them—then, too, the student as the latter class is concerned, it is his surrounding them—then them too the student as the latter class is concerned, it is his surrounding them—then them then them too the student as the latter class is concerned, it is his surrounding them—then them then them then the surrounding them then the surrounding them them the surrounding them them the surrounding them them the surrounding them the surrounding them them the surrounding them them the surrounding them them the surrounding them them the surrounding them them the surrounding the surrounding them them them the surrounding the surrounding them them the surrounding them them the surrounding them the surrounding the surrounding them them the surrounding them the surrounding the surrou should quit him.

The day of mystery has gone forever. More and more do we admit the light members of the mutual admiration so- does not lose himself. Placing himself in the aggregate does not think. It lets to shine on subjects that formerly were ciety understand of or care for it. guarded as secrets. The very doctors lows the leader blindly, as a herd of tell their patients in simple understandsheep. In connection with this state-sheep. In connection with this state-ment. I quote from Mr. Thomas Whitney

and how they will go about to cure them. alphabet in respect to the means of their It is an indisputable fact that the per- pronunciation, articulation and tonenicious activity of the pretender is the of modern life and of modern education cause of the broken-down voice. But what is the reason that, having survived lable, and let it go at that. have to do with our inner being. We the vicissitudes of the preparatory years, delegate our religion to a preacher or one singer becomes preeminent in the to a dogma; we delegate our education musical world, and the other an object to a curriculum smoothed out to a com- of pity, if not of ridicule to the "con- that it is only by "stepping from rung or the Tiger?" in mind, I will ask & mon level; some of us even delegate the oscenti, though to his indiscriminate to rung of the ladder (as Mme. question, leaving it to the reader to friends an idol? The one possesses Schumann-Heink expresses it) that one solve it: Is the brainless singer the result brain, and thinks; the other has also can successfully climb to the summit of of the brainless teacher, or is the latter

un 1058; our opinion or a musical per- So, likewise, 15-may have a fine voice; or going to air that drudgery? A vey but does it oflow that he knows how well-known singer of the New York finewinaper, and so forth.

sing, what to make of, or with it? To Metropolitan Opera Company is reported sing, what to make of, or with it? sing, what to make oi, or with it. to have said: "Why should I study any student whose voice is as extraordinary have a voice. It does not differentiate more? The public applauds me and between that and the art of using it. get my price." He was unaware, when The singer, noticing the impression he he disclosed his mental attitude towards makes on the outside world, proceeds, or the heavenly art, that he exposed himrather struts, on his "happy-hear-noth- self as a caricature of a true artist. ing" path, bearing false witness of the What to the one is full of fascination art of singing and true witness of the is to the other as a troublesome fly to general public's blissful ignorance.

> recognizes nothing else, but the voice; However, "sufficient unto the day is coddles it, dotes on it, worships it. It the evil (reluctantly exposed) thereof" is the "a" and "z" of his being) know Now, how about style? of ideality and style? Nothing. Only to the thinkers, or to those whose inthat whilst the student of every other his performance of the night before. branch of music has acquired and is A merely sensuous tone-effect, howmere voice culture. An insatiable thirst uses his brain, to study foreign lang-

The thinking singer, that white raven, does not rest until he has analyzed each value. The representatives of the other class are content to call a vowel a syl-

From Rung to Rung

brain but never uses it. A hen may the art. The others, "rue total abstainers responsible for the first?

To this I may add that our politics are become the owner of a pearl, but does from brain-effort, recognize nothing exthe sleeping person, a disturbing factor What does the voice-flugger (a voice-hugger is he who knows nothing else, and more can be said of "ideality."

> Strive for the Highest and Best fatuation with their voices does not Continuing to strive for the highest blind them to the necessity of using and best in art, the one who considers their brain, can both be revealed. On the brain as important (and more so) the one hand, conscious and painstaking as the voice, whilst rejoicing in its newselection of beauty and perfection, ex- found beauty, is arrested by the excluding everything imperfect; on the pression "style". It is puzzling; it conother, a crass ignorance, a lack in sen- duces to think, and the conclusion arsibility of beauty of tone. The spirit of rived at is that style, being a distinctive the one is animated by the desire to and characteristic mode of presentation widen his musical horizon by studying and expression of a period or school, piano, harmony and history of music. it will not do to sing Handel like That of the other is inanimate; his Schumann, or Brahms like Reynaldo dormant state is quickened into only one Hahn. So ho! for the acquisition of desire, that of winning applause. The style, Books on the different periods aspect before the public is that of a and schools of music are read. In smirk, a bow, and the establishment of formation is acquired on the cultural a certain intimacy between himself and history (art, literature) of the different the occupants of the first rows by means peoples; in short, a never ending desire of nods and winks. A sort of mutual for mind-enrichment stimulates the real recognition of belonging to the same high priest of the art of singing to read, brotherhood of incompetency passes be- read, read. The other, bless him, is tween them. The one, incompetent to also very much interested in readingdo; the other to judge. It is a fact what the newspapers have to say about

branch of music as acquired a brand musical educa-tion, the singer alone rests satisfied with the singer alone rests satisfied with the singer singer; his understanding for knowledge urges the singer who of the "bel canto" reaches far deeper. If the composer strives to express a His counter-type thinks himself well- convey the spirit of the poem as well himself so infallible as not to deign to nigh perfect by having acquired an as that of the music. Such a singer, quite immaterial whether they sing in audience with him into the realm of Choctaw or Aztec for all that the other the immaterial world. The other, alas above art, he multiplies before the very eyes of his audience, until his masculine, or feminine, personality fills out the entire stage.

These, my dear reader, are some of the reasons why the one singer is pre eminent and the other not. It is like everything else on this our planet, which also consists of three-fourths water, and only one-fourth solid earth. The users of brain recognize the fact Stockton's fascinating story "The Lady

What Is My Voice?

Division of Volces, as Now Known, a Modern Feature

into only bass and tenor, and the female the "low baritone", also called "basso caninto soprano and contralto. In the course tante". Its best tones are usually found of time voices have developed which, so to be from far as tone-color and character, not range, is concerned, are in reality neither. even though belonging to the bass, tenor, sonrano or alto class. The observant teacher notices not only a difference in the character of voices, but also that, though belonging to the same class, some move with greater ease than others. This leads to an entirely new division of the voices

JUNE 1917

A tenor voice, not possessing great volume, of a somewhat feminine character, towards brightness of color. of easy movement, and having a range



is called a "lyric tenor"; whereas tones of greater volume, a certain rugged manliness of sound, but less agility than the first named one, appertain to the "robust tenor", the range of which will be found points to a "contralto", the range of



Although the range decides nothing, I mention it as an additional, though sec-

ondary, criterion in testing a voice, The last picture, an octave lower, ap-



On the other hand the "high bass" ("basso parlante" or "buffo") reveals the picture of the lyric tenor, an octave lower of course. Its range is:



The possessor of this kind of voice is generally endowed with a light, flexible tongue.

Every voice has a row of tones, generally comprising an octave, which exhibits the salient features above mentioned to best advantage. With the lyric tenor it is





the deep bass



and the high bass



One often hears of a "low baritone" and a "high baritone", the resemblance of the last-named to a heroic tenor with a somewhat heavier voice is so great; and the roles written for a low baritone are so few-and these mostly in operas of the early nincteenth century, which are now obsolete-that one may safely leave a "high baritone" out of one's calculation and classification. The more so, as the few operas with high baritone roles that are yet occasionally performed in smaller German and French opera houses, are sung by robust tenors.

FORMERLY the male voices were divided The only male voice left to describe is



(Don Juan, Almaviva, etc.). This voice boasts of a velvety softness, and a very sympathetic quality, having a tendency

Determining Female Voices Turning to the voices of the fair sex.

remarkable tudiness and roundness of tone united to an indescribable charm, especially in the region of



which probably comprises



If heard without being seen, it will easily be mistaken as issuing from the mouth of a tenor. Unfortunately composers do not write any more for this truly noble plies to the "deep bass" ("basso serio" not write any more for this truly noble or "prufondo"), with a probable range of voice, and the few singers who possess it violate it by singing rôles that are much too high for them, because it pays better. This leads me to say that nobody-all the claims to the contrary notwithstandingcan turn a baritone into a tenor, or a contralto into a soprano. A baritone may force himself to sing the high tones of a tenor, just as a fat lady sometimes forces herself into a tight corset to look thin; but neither the one or the other carries conviction.

A singer (his voice having been misjudged) may be led to believe that he is a baritone, whereas in reality he is a tenor; such a one may, after a time, come to learn the true character of his voice and sing accordingly; but this can hardly be called changing a baritone into a tenor. The neck being too short, a goose can never be turned into a swan. The varying size of the laryngeal muscles, musclefibres and cartilages, the determining factor of the class to which the voice belongs, makes the change from one voiceclass into another impossible.

One of the rarest, but unquestionably most beautiful, voices is the "mezzo-contralto" (such as Mesdames Alboni and Shaw possessed). Not displaying the fullness of the contralto's low tones, but possessing the same velvety, smooth quality, it displays a much larger tonerange towards the height, the tones of which are so sonorous as to be often mistaken for a mezzo-soprano. Asucena is written for a mezzo-contralto. The tones a mezzo-contralto likes to sing best



The quality of a mezzo-soprano is somewhat lighter; its lower tones are not so strong as those of the mezzo-contralto,



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ical suggestions for securing expression think at once of those which allude to the in hymn singing, perhaps the best was resurrection, ascension, and reign of our that adopted by the late Rev. John Cur- Lord Jesus Christ, e. g., wen, an English Congregational minister of the last century, and the founder of the Tonic Sol Fa system, in his "Sabbath Hymn and Tune Book," viz., to print forte passages in small capitals and piano passages in italics. Another suggestion, perhaps more frequently adopted than is (ff) "Thee will I love, (pp) beneath Thy usually imagined was that the organist should accompany certain definite sentiments with prescribed combinations of rod? stops. But both of these methods only expressed the opinion of an editor or a musician. They did not show the general principles upon which they were based. Another rough-and-ready principle, which has met with considerable acceptance, is that certain sentiments and subjects should have a fixed method of expression. Hence all passages involving praise

were to be sung forte; all passages expressing prayer, piano; while night and death were only to be alluded to in a vocal whisper, the former (sarcastically suggested that greatest of all known organists, the late W. T. Best, of St. George's Hall, Liverpool), "on principles But no system of expression should be

adopted which ignores the connection, since if the former be not dependent upon an artistic blunder or a musical absurdity. For example, the words

"I thank Thee more that all my joy Is touched with bain."

biano: and, conversely,

"Come, Lord of Hosts! the waves divide, And land us all in heaven,"

although the utterance of a prayer, should be sung forte. Even still more dependent upon the connection are references to death and the future life. Thus, the lines "In death's dark vale I fear no ill

With Thee, dear Lord, beside me,"

demand a bold and vigorous rendering, in spite of the fact that they are marked be sung piano in most hymnals. Leaving criticism for construction, we

would first suggest that amongst pas- rect expression in our public praise we sages requiring a piano rendering the need to exercise not only our devotional foremost place should be given to lines graces and our musical gifts and attainwhich express adoration and reverence, ments, but to call into requisition our lit-C. g.,

"Lo, God is here! let us adore,"

while confession and penitence should Consequently he will always be found to invariably be sung with "humble voice." A similar rendering should be given to sion, although his travesties and distorpassages expressing condemnation and tions often immensely please the more suffering for sin, many of which pas- ignorant section of our worshipers when sages are utterly unfit for public wor- he is unfortunate enough to be placed in ship, and frequently unsuitable for pri- the choirmaster's position or on the vate meditation, in which respect they organist's bench. Appreciation of "the resemble many passages and poems referthought that breathes, and word that ring to the physical sufferings of Christ, burns," comes by the way of knowledge the morbid tone of which is much to be and experience and not by that of senti-

regretted. Amongst passages demanding bold and either in religion or in art.

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Amongst a number of merely mechan-vigorous treatment, we shall probably

"God is gone up on high With loud triumphant noise."

Frequent and sudden changes of expression are irritating and puerile. Here is a glaring instance:

Refrains, too, need care. Most of these are uniform throughout in their expression, either forte or piano. But that of the hymn, "May Jesus Christ be praised," although generally forte, should be piano after the words "My silent spirit sighs." Then there are verses calling for a gradual increase of tone, e. g.,

"And duly shall appear.

In verdure, beauty, strength,
The tender blade, the stalk, the ear, And the full corn at length."

Other verses demand a diminuendo, e. g., And some have never loved Thee well, And some have lost the love they had.' Also, while some hymns demand a uni-

form forte, such as "God is gone up on the latter, sooner or later we perpetrate high," others call for a continual piano e. g., Mrs. Hemans' "Lowly and solemn

All hymns, however, do not demand a fortissimo conclusion. The vulgar shout with which some congregations conclude although denoting praise, should be sung their psalmodic exercises savors more of perspiration than of inspiration. No one possessing a particle of literary or musical taste, to say nothing of spiritual discernment, would terminate fortissimo. "The roseate hues of early morn", a hymn which, although cheerful enough in some passages, closes with the prayer,

> "Grant that we fall not from Thy grace, Nor cast away our crown.'

Thus our readers will see that the subject of expression in public psalmody is not one to be dismissed cavalierly or treated "lightly or unadvisedly." To secure corerary instincts and, above all, our sanctified common sense. In the latter quality the mere sentimentalist is utterly lacking be destitute of the true spirit of expresment. There is no place for hysteria JUNE 1917

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Department for Organists Edited for June by Summer Salter

Finding Suitable Music for Service

"Is this music suitable for a religious service? In other words, is it what may be called religious or devotional music?"

ligious service one has in mind. Naturally, for the present day organ composer. an organist would not play at a Communion Service what would be quite proper at a Children's Service or a wed-But these are two rather infrequent extremes of choice between which there is the steady responsibility of selecting music that will be in keeping with the spirit and purpose of the average church service from Sunday to Sunday throughout the year.

For our present purpose let us consider the question from the standpoint of an organist in a Protestant church who has music to prepare for the average morning and evening service, which we will suppose has no specific object further than general worship and devotion. Let us also take conditions as they exist and recognize the commonly accepted obligation of the organist to play a prelude and postlude, and possibly an offertory solo, without discussion of the propriety of the use of the organ as a noise-absorber while people are entering or leaving the church engaged in visitation, etc., since its futility must be accepted as one of the concessions dethe functions of the "divine art."

The Prelude

The purpose of the service prelude, if one were to attempt to state it in general terms, is to put the congregation into a devotional and receptive frame of mind, unified in attitude towards the acts of worship that are to follow. Naturally may appropriately foreshadow the character of these acts and hence have a widely different nature according as the service is to be more or less festive, solemn or otherwise. For the average Sunday service of general worship, however, it should, ideally speaking, combine two elements: First, that of an ascription of praise and thanksgiving, and second, that of an invocation, a musical wonderful hymn, Dear Lord and Father of Mankind, seeking to banish striving strain and stress, and establish the deep hush through which may speak the still

small voice of calm. The element of ascription or praise is by no means so essential as that of invocation, and is seldom recognized in practice, but its propriety is absolute, provided it is not given undue emphasis v exaggeration into noisiness or prolongation to inordinate length.

These two factors, unfortunately, are not found blended together in many, if indeed any, compositions in just the right relation and proportion. Something of the nature of what is in mind as an ideal

DOUBTLESS every organist, in making two combinations of movements, how-impression of healthy cheer, hope, anima-the ornateness of the figuration or in the selection of what he is to play at a ever, make too long a prelude for tion, and aspiration which comes from change of general treatment. Other porservice, has put to himself the question: practical use in most church services, but the predominance of major tonality, as tions of sonatas are the Adagio in the mention of them serves to indicate the opposed to those of sorrow, despair, denature of a prelude that meets the requirements. To supply compositions of Perhaps it may be said at once that it this nature, in which the two elements all depends upon what kind of a re- will be combined, opens up a wide field

Taking compositions as they exist, however, pieces having a single mood and being more or less unified in structural form we may be pretty sure of an agreement on the proposition that as service preludes they should have as their most conspicuous dominate and positive factor dianity. This characteristic depends upon a variety of features, chief of which are quietness and breadth of rhythm and a certain amount of richness in harmony. Vitality, beauty and warmth of tone-color, and melodic flow should be present, but if there is flippancy or vacuity in the rhythm, or shallowness or emptiness in the harmony, it will count but little. On the other hand, while both solid rhythm and rich harmony are vitally important factors, an excess of rhythmical accent causes an excitement of emotional feeling and an appeal to primary impulses that are remote from spiritual inspiration.

With these criteria in mind anyone manded by traditional notions of one of examining the music he has possibly been nutting to more or less use will probably find that quite a little of it will come under some sort of condemnation. For example, there are many pieces of the cradle-song type, in six-eight rhythm, with a broken chord accompaniment to a melody in single notes constructed on a slender harmonic framework: also others of the Chant Celeste or Hymn of the Nuns type, with a harmonized melody in one hand offset by an arpeggiated figure for flute in the other: then there is the straightforward melody in fourfour time with a syncopated accompaniment of plain repeated chords suggestive of ragtime. All these are unworthy of use as an introduction to religious

Let us now consider a few types of compositions presenting features of a different sort. Disregarding some worthy efforts of living composers, we cannot do better than turn to Mendelssohn, who, in his sonatas and preludes and fugues, furnished some excellent examples of service music. Take the Third Prelude, in G major. Its dignity and general character are worthy of study and analysis, to aid in formulating standards of judgment for general application. We

- I. Major tonality
- 2. Quiet, steadily flowing movement. 3. Melodic element predominant, 4. Varied harmony, not involved.
- may be understood by putting together selections used in church is one that reacter of the theme is not sacrificed to you are expected to conform." the Chorale and the Priere de Notre ceives much less consideration than it Dame from the Suite Gothique by Leon deserves. In saying that major tonality Boellmann, or the corresponding and is desirable it is, of course, not intended similar movements in the Suite in C to urge the avoidance of all minor chords. minor by Homer N. Bartlett. These but to emphasize the importance of the

pression and gloom, induced by the general prevalence of minor harmonies. Note this feature in a number of con-

crete instances. Take for example, the beginning of the Second Sonata of Mendelssohn, in C minor, with the Cantilena following, and contrast it with the beginning of the Fifth Sonata, in D, the Chorale, which we will put with the Andante at the close of Sonata VI, in the same key. Both are dignified and eminently suitable as service preludes, but in the former case the effect is one that arouses emotions of conviction, oppression, fear and foreboding, followed in melodic and structural outlines into the Cantilena movement by sadness and clearer relief. penitence, yearning and possibly repentance. In the case of the Chorale and the Andante there is a marked contrast, both in the effect of the Chorale, which is positive in its expression of cheer, hope and courage, and of the Andante, which is a serene song of faith and aspiration. Obviously the two selections will serve a distinctly different purpose; the former being more appropriate for a deeply serious service, and the latter for an ordinary service of general worship.

2. What is the significance of the metrical element in the Prelude and the "flowing movement" alluded to? Several features in this connection may be observed (a) its unobtrusiveness; (b) its of light calibre that are designed princisteadiness and continuity; and (c) its pally to please or to express some roof a beat has to do with the fact that few years from a well known publishing the movement flows along steadily and house, possibly fifteen, by a liberal interunobtrusively, but the spirit and buoyancy of it come as much from the character and relation of the melodic intervals as from the rhythm. In any less evenly sustained flow there would be a their usefulness in church. corresponding loss of dignity and earnestness of expression. While the rhythm is evenly sustained, however, it is relieved from monotony by prolonged notes at intervals, marking the more significant points in the melody, reinforced by the

changes in harmony.

3. The melodic element holds the attention throughout and there is variety here also in the two divisions of the melody, the second part with the descending fourths giving to it a more meditative character. In this it is aided by the fourth principle.

4. The varied harmony which, though containing dissonances by close suspensions at several points, is not intricate or eleine in Paris and describes the incident involved in such a way as to cause a' thus: One of the vicars of the parish mental strain to the listener.*

The Value of Mendelssohn's Works

delssohn the most important from the point: "Do not misunderstand me. The standpoint of appropriateness for service parishioners of the Madeleine are for use is the beginning of the Sixth Sonata comprising the Chorale, Vater unser im 1. The general effect of tonality of following in which the devotional characteristics accustomed to a style of music to which

*A point of weakness in the composition is one that is characteristic of more or less all the characteristic of more or less all the care of the organ, viz., as certain thinnel times for the organ, viz., sooken in the pulpit, I will play music assent by two sreat; a distance between the many caused by two sreat; a distance between the importance of the organ viz.

First Sonata, another flowing melodic gem of rare devotional quality, also in triple meter: the Andante in A in the Third Sonata, of lighter texture but of similar quality and also in triple time, and finally, though not least important, the very beautiful Allegretto from the Fourth Sonata, with its peaceful Cantilena for the oboe in alternation with the 'cello'. again in triple rhythm.

These detached movements only need for their best effect a brief introduction of more imposing tonal proportions to throw the heauty and simplicity of their

More and Retter Church Music

The principles here discussed-of Tonality, Rhythm, Melodic quality and Harmonic value-may be profitably applied to all kinds of organ music, and wherever the standards mentioned are met it will be found that the music will prove suitable for church use. Measured by these standards the greater part of the organ music composed and published at the present time will be found to be quite unsuitable. The increasing demand for music for recital and concert purposes has occasioned a large output of pieces buoyancy and spirit. These are more or mantic or poetic fancy. Of sixty-three less inter-related. The fractional division pieces which have appeared in the last pretation, might be considered usable in church service. The very pleasing character, which is their intended merit for their specific purpose, is a detriment to

What, then, can be said to the earnest organist who wishes to maintain the dignity and devotional character of his

church music? My plea would be for a deeper study of the content of the selections to be played and for a more rigid application of the standards indicated as determining the dignity and worth of the music.

CAMILLE SAINT-SAENS recently cited an amusing instance of the deficient taste sometimes shown by members of the clergy. He was organist of the Madsent a request that I should visit him. I called upon him, as desired, and after a lengthy discourse, which was quite un-Of other organ compositions by Men- intelligible to me, he finally came to the the most part persons of wealth, who frequently go to the theatre of the Himmelreich, and the three variations Opera-Comique, where they have become sieur l'abbe," I replied, "whenever I shall appropriate to it; until then I shall con-tinue as hitherto."

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Mixture Stops. When to Use Them and When to Avoid Them

used with far less frequency by modern of the simplest chord, some idea, though organ builders the young organist is very faint, may be formed of the effect prolikely to meet with them on some organ duced by the complex combinations of

supply, artificially, the upper harmonics overtones, but their intensity does not apwhich, on the piano, are heard when the proach that of their artificial imitations." damper pedal is pressed down and the other wires of the instrument vibrate in is to avoid using the mixture stops until, sympathy. On the organ the upper by actual experience, he has become acharmonics are usually missing, and for quainted with their possibilities and this reason some organs have a hard, dangers. Even then it is better for him cold flutey tone. Sir Walter Parrett, in to hold strictly to the rule laid down by Grove's Dictionary, says "Draw all the the great Baron Helmholtz, "They can stops of a large organ and play the three be used only to accompany congreganotes of the bass staff (as given at a).



the bunch of sounds placed over the sound."

ALTHOUGH the mixture stops are being chord. If this cacophony is the result and be at loss to know how to use them. modern music. Of course no sound-pro-The idea of the mixture stop is to ducing instrument is free from these

The safe rule for the young organist tional singing. When employed alone they produce insupportable noises and horrible confusion. But when the singing of the congregation gives overpowering force to the prime tones of the notes of the melody, the proper relation of quality of tone is restored, and the result is a At least one pipe speaks each note of powerful, well-proportioned mass of

Advances in the Size of Organs

somewhat astonishing to the average which had music lover who is not familiar with the character of the instrument. In 1684, just one year before the birth of Bach, Father Smith built a large organ for the Temple Church in London. This is the schedule of its stops:

Great Organ 10 stops Choir Organ 6 stops Echo Organ 1715 pipes in all.

In 1730 Richard Bridge built what was alled the "largest organ in England" at Christ Church, Spitalfields. Following is the schedule:

Great Organ 16 stops Choir Organ 9 stops Swell Organ 8 stops Total pipes2216

the continent. At Haarlem we find an public,

THE advance in the size of organs is organ, built in 1735 by Christian Muller,

Great Organ Choir Organ Echo Organ 15 stops 15 stops Pedal Organ Total Pipes4088
This is the limit in size of the organs

that might have come to the ears of Bach and Handel.

The organ at the Town Hall of Sidney, New South Wales, built in 1890, has 8,800 pipes, chimes and 128 speaking stops. The organ built for the St. Louis Exposition in 1906, which was the largest organ in the world at the time, has five manuals and a pedal clavier. There are 140 speaking stops, 10,059 pipes and 99 mechanical appliances. It cost \$100,000.00. This organ is now in a Philadelphia department store, where it is played twice There were, however, larger organs on every week-day for the benefit of the

Some Facts About the Organ

in 1736, settling in Philadelphia. He was silenced by the hand or fingers." erect an organ for Trinity Church, New Greeks as early as 400 B. C." York in 1739. He built a three-manual The following description of a fourth

lent Music in the Church that "As the force out the melody." deeper toned pipes were exhausting to St. Jerome, says Dr. Lutkin, is quoted Wind was supplied by two blowers blow- Olives, a distance of nearly a mile.

THE first organ builder in America was ing alternately with their mouths through probably John Clemm, who was born in flexible tubes into a wind-chest. At first Dresden in 1690 and came to this country all the pipes sounded at once, unless a pupil in the art of organ building with footnote he adds, "The use of skins as Andreas Silbermann, the greatest of Ger- a reservoir for wind, after the manner man organ builders. He was engaged to of a bagpipe, was a device known to the

instrument, containing ten stops on the century organ is ascribed to Julian the Great, ten on the Choir and six on the Apostate: "I see a strange sort of reeds; Swell. It is likely that the stops did not they must, methinks, have sprung from run through and that the Swell manual no earthly but from a brazen soil. Wild was of short compass. Nevertheless, the are they, nor does the breath of man stir instrument was large for those days. We them, but a blast, leaping forth from a are told that it had a "frontispiece of gilt cavern of oxhide, passes within, beneath pipes and was otherwise neatly adorned." the roots of the polished reeds; while a Organists may not care to be reminded lordly man, the fingers of whose hands of it, but the pipe organ in its early days are nimble, stands and touches here and was close kin to the bagpipe. Peter there the concordant stops of pipes; and Christian Lutkin points out in his excel- the stops, as they lightly rise and fall,

blow by the mouth, the construction of a as describing an organ at Jerusalem reservoir or wind-chest followed, upon which had twelve brazen pipes, two elewhich the pipes were placed, tightly fit- phant skins and fifteen smiths' bellows ting into holes made to receive them. which could be heard at the Mount of

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The Young Organist and the Music Committee

By Mary Richart

make it a rule never to play before a lar organist of the church. music committee without laving first After the young organist secures a been allowed the privilege of at least a regular church position, the music comcouple of hours' practice to get familiar mittee is still a factor in his life. In a with the organ. He cannot, of course, become really "familiar" with an organ committees are not musicians; if they in so short a time; but he can "try out" tne stops and can get his bearings on the organ bench so that he will be able to swing into the proper position corrections while they know exactly what they want, swing into the proper position corrections with the control of the proper position corrections. to the organ is denied, he should decline technical terms that an inexperienced o play. The probabilities are he would organist understands. gain nothing by playing and any failures he might make would act as so many obstacles to his rising reputation. But the majority of committees are generous mittees is "bringing out the organ." In in this regard, and are usually willing to one instance a committee told an organist arrange for the applicant to use the that he "must bring out the organ more." organ, especially if he requests it.

tory or two, and a like number of postludes, playing in all five or six selec- "mixing" his combinations so much that tions; but he should have one or two the beautiful purity of the flute-tones, extras ready in case the committee calls the sweetness of the "choir invisible" and for more. After the pieces are played the majestic roll of the diapasons were he should suggest to the committee that being lost. In other words, his organ he is now ready to play a few hymns. playing was too noisy, but as the young Sometimes the committee will let him organist did not understand what the select his own hymns, but more often committee meant he made it even more so. they will call for numbers, asking the There are times when the music comwho attends that particular church, or critical.

THE inexperienced organist should through the minister, or through the regu-

were, it would be easier for all conthey rarely know how to express it in

"Bringing Out the Organ"

A favorite expression with music com-The young organist decided by this that He should have ready to play for the he was not playing loud enough and incommittee a couple of preludes, an offer- creased his organ volume, when what the committee really meant was that he was

organist to "give out" the hymn exactly mittee seems painfully frank, and the as he would give it out to his congrega- young organist's natural inclination is tion. Fortunately the committees usually to invite the committee to take his place ask for hymns that are much sung by on the organ bench and walk out. But their congregations, and every organist this is not wisdom. He should simply should make it his business to know the determine that there is something to be familiar hymns of the different churches. learned from that particular music com-He will find that a great many of them mittee and make up his mind to learn it. are the same. In the very beginning of When the committee sees a willingness his organ work he should get a list of on his part to listen to the advice it has these familiar hymns and make them a to offer, the battle is half won. And just part of his daily practice. There are remember this-an amiable disposition, different ways of obtaining such lists. prompt attendance at every service, and They may be obtained through a friend good organ playing will win the most

The One-man Power Organ Blower

By E. H. Pierce

In spite of the rapidly increasing num- repetition will be followed by his immeber of hydraulic and electric blowing diate dismissal. Some sternness may be devices, there are still many organs blown necessary on occasions, but in general the by hand, and the peculiar habits and best way to secure efficient cooperation is tendencies of the human blower still to explain to the blower that his work present problems to the organist, sometimes amusing, sometimes downright

Blowing an organ by hand, although somewhat of a humble art, is still an art, if you please. The strokes of the bellows, whether fast or slow, must always be long and full, never short or jerky. Any attempt to make them conform to the rhythm of the music is wholly aside concerned is simply "impossible." I refrom the mark, and leads to bad results. member one occasion, where, besides hav-Instead the blower must keen his eveon the indicator, and endeavor to keep he bellows somewhat more than half full, being alert to furnish more wind failing to sound. What puzzled me most without delay in case the organist throws was that the trouble seemed to shift from the soft passages, avoiding all scuffling of

the bellows handle. is their attempt to fill the air chests as is the title) in the mouth of one of the full as possible and then rest themselves large pipes. till as possine and that it tender until they are empty, when they suddenly fill them again with hurried and noisy bim to combine his literary diversions. jerks of the lever. No organist should with successful organ blowing I repermit this to occur more than once, the quested his resignation. Since the advent blower being given to understand that of his successor my sixteen-foot diapason.

is of really artistic nature, and demands skill and care to secure good results. Then, on every occasion when his work is perfectly satisfactory, take occasion to compliment him as a brother artist.

Most boys (and men, too) are amenable to this kind of treatment, but occasionally even this fails, and the individual ing a singularly inefficient blower, I was annoyed and perplexed by certain of the sixteen-foot double open diapason pipes on full organ, and preserving the greatest one pipe to another, defying my efforts steadiness and quietness of movement in to locate and remedy the cause. At last the mystery was solved. Entering the feet, as well as all unnecessary noise with blower's corner unexpectedly I caught him hastily replacing Red Handed Dick The worst habit found among blowers or Forty Buckets of Blood (I think that

t is a most serious offense, and that a has spoken properly from every pipe,

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The Composer

heard leverif spaker of in many tones, high-pliched in praise and astonishment, as Madame Costanza, like - a mighty vessel in full sail, cleaved her way through the throng, receiving and acknowledging felid-tations with a magnificent proprietorsbip.

throng, receiving and acknowledging fellet almost the magnificent proprietorship. Here Welel, with an unwontedly heunited the wind glenn, into the form of the magnificent proprietorship. Here Welel, with an unwontedly heunited from the following of the magnificent content the following and tribute to the departed by the departed of the following and th

which of wind.

She would not meet Lottmar; she could not:

She made a covift movement of retroit, the could not the state of the state

sound of his voice, dreated unspectation the thought of his board him evidence of the wing enclosed her, it thought of his board him evidence of the wind of the properties of the wind enclosed her, it is thought of his board has been the dearest must be all the world to her—with the clattering, this dealer?

If we can one speak, "went on the grantle passes, while he had spakes so much, offered been—with the clattering, that once had been the dearest must be all the world to be remarked to the control of the world to be a control of

again and dragged ner back to use stage.

The place was emply save for a few scenefitters. The curtain was down, the only
light that of a standard at the wings. The
rawness peculiar to every stage at such a
moment was obtrusive in that space which
had held the glamour of Sarolta's life. nad neid the gramour of Sarolta's life.

"Away with you!—and with every one— right away!" ordered Lothnar to the work-nien with a wave of his arms. Then he and Sarolta were glone.

sacoits were alone.
There was allere at first between them,
That gaze of his! From the first it had had
the power of reaching her lumont self, strip-ping her to ber very soul, breaking down all
the natural harriers which divide one human
helm from another. It was upon her now; it
demanded, lut-sahe down a lour sight-liver
her unreached. The sum of the first her unreached. The sum of the self-liver
her unreached. The man hading the severt Sarolta were alone.

recognition of creator to interpreter. "Sa-rolta . . . how you have sung my music

And so, when the got up and worst forth, and stood at last in their place to sing, it was not for Rehabard stricken in his prime that she insmetch, it was not for Lothnar she sang and the plerding grief of his because the solid properties of the Barden Harden and the solid properties of the Barden Harden Harden

Leithers face was livid and pale, and the tears were running down it. Their eyes met, through those tears his were faming.
"I shall never sing angin," said Surottu to have a sweep her saiset certifies. He can be sweep her saiset certifies, the constant of the shall never sing angin," said Surottu to have a sweep her saiset certifies. He can be said speech the had eliand her: now that the hands were laid upon her shoulders it has hands were laid u

her. Webel made a movement forward, but she swept past, gazing inwardly upon her thought.

The men looked after her curiously through the men looked after her curvously through the door which she left open hehind her; they saw how she was met half-way by a tall young man, who sprang forward, an immense wrap of sable over his arm.

The unshaded light fell on his face-it was The unshaded light fell on his face—it was pinched with cole and stamped with lines of anxiety. He folded Sarolta in the cloak with careful gesture, lifted the high collar about her throat, and gave her his arm.

"Ach, is that the way with our Iphigenia?" sald he who stood closest to Webel

Webel looked at him blankly.

"I must find the Master," he said in a troubled voice, and went heavily back to the stage. The first speaker shrugged his shoul-

her unreaded in the final state of the thoughts from him.

Then he spoke, both arms outflung:

"Dul'," So he had been von to try out to Relation in highest, deepest us out! Who's for a hord of dilbinetair"

The three caught each other joylally by (Continued on page 420)

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The student who wishes to perfect himself in the technic of such passages should first study the Thirty-second Caprice of Fiorillo, which contains some good examples of such passages, both with and without trills. The first two measures of this study are as follows:



The first two notes, B flat and E flat, sound together as a double stop for the duration of the eighth note. The bow is drawn steadily on, and during the eighth rest the B flat sounds alone. This operation is repeated in the case of the next two accompanying notes, G and E flat, the upper B flat sounding continuously, and the bow dipping to play the lower accompanying notes at intervals of an eighth. If done well the effect is that of two violins, one playing a dotted half note of three beats duration and the other eighth notes with eighth rests between. It will be seen that in this passage the bow must be alternately raised and lowered to produce the double stops caused by the accompanying notes. The second measure of the passage is played in a similar manner.



Accompanied Trills

In the above passage, which occurs a few measures later, we have an accompanied trill. The second finger must cover both strings. The trill is played steadily for two beats, the lower F sounding with it as a double stop for the first half beat. The trill is then played alone for half a beat, indicated by the half eighth rest in the accompaniment, the second F is then played with the trill for the duration of a half beat, and so on.

A Good Solo Effect

This bit of solo tennic is very encurve total soon team to executive and to the whole of the solo tennic is very encurve total soon team to the exquisition when well done and never fails to make teacher who continually strives to deget ideas of rhythm by listening to a hair-like and finely shaded curves of the a hit with an audience. People unfamiliar velop the musical sense in his pupils will drum well played, or how a musette with higher violin technic cannot imagine how it is done. It requires considerable practice to do it well as the sustained note must be played steadily and not interrupted by the accompanying notes. A student who has had but little practice in double stop work should not attempt

which the sustained note or the trill is pupil can play it with perfect intonation. played. The bow must cover both strings The scales are the foundation of music, or various forms of ensemble work, solidly when the double stop part of the and the violin student who learns to play passage is played, and the accompanying them with the correct intervals will innotes must be exactly of the proper fallibly acquire the power of playing in playing in orchestras where choral works duration. The sustained note or the trill tune, without which faculty no violin are performed, practicing frequently must be played as evenly and steadily playing is at all endurable. as if there were no accompanying notes. The accompanied trill should not be attempted before the accompanied sustained note has been mastered.

passages, will find that he is liable to Arpeggios should be studied in major his own part with accuracy and proper make a break in the sustained note or and minor, all over the fingerboard, with subordination to the others, but the feeltrill whenever he changes from bowing on one string to two strings to make the fect tune. As the pupil's technic ad- ing a master work must be in the highest double stop, but with careful practice he vances he should study double stops in degree vitalizing to his musical nature. will finally learn to draw the bow as thirds, sixths, octaves, tenths, etc., playsteadily as if he were playing a single ing the chords slowly, until the third note. Such passages are never met with tone (the resultant sub-bass) appears, in orchestral or ensemble work; the ac- which is a proof that the chord is in percompanied sustained note and trill, as fect tune. illustrated in the above examples, are only effective in solo work.

[A Novelist's Opinion Charles Reade, the famous novelist was a great admirer of the violin and of violin playing. His novels have many passages devoted to violin playing, and music generally, which are marked by sagacity and common sense. One of his hobbies was that music should be committed to memory in order to make the proper impression on the audience. In "Hard Cash," one of his most successful novels, he says of the heroine: "She cultivated musical memory, having obsense visit the sorry pretenders to music, who are tuneless and songless among the nightingales, and anywhere else, away from their books. How will they manage to sing in heaven? Answer me that."

Mr. Reade was an enthusiastic collector of Cremona violins, especially those of Stradivarius. He wrote an essay containing his theories on the making of Cremona varnish, now considered one of the lost arts, which is a classic in the literature pertaining to the violin, and also wrote other treatises on the violin which are of great interest,

Cultivating the Mind

VIOLIN teachers and students do not ive as much attention as they should to cultivating the mind. Many of them and fingers is all there is to violin playing. While there is no royal road to so own studies. He should not confine himdifficult an art as playing the violin artistically, there are many short cuts, and educating the mind is one of them One thing is certain-what the mind clearly conceives, the bow and fingers This bit of solo technic is very effective will soon learn to execute, and the instrument or combination. He can even double and treble their progress. Much passage in a violin composition should time should be given to exercises which sound by listening to a bagpipe. develop the musical hearing.

The teacher should insist on the unremitting practice of the scales, especially the melodic and harmonic minor modes, and see to it that the pupil knows

on the string above or below the one on greatest care, in all positions, until the

Arpeggios and Double Stops

dents' sense of just intonation is the the violin student. In this kind of work The student, on first attempting such study of arpeggios and double stops. the greatest pains to play them in per- ing of being part of the whole in execut-

Playing Good Music

There is so much good, artistic and beautiful music in the world that there is no excuse for playing trash, and yet many violin students spend a large amount of their time in playing music of doubtful value, which does them no good, but, on the contrary, positive harm, Playing the works by great musicians develops the pupil's musical sense and taste. In playing these works his mind is communing with great musical minds which cannot fail to have a wonderfully elevating, vitalizing effect on his own The greater includes the less in every art and science, and the student who is able to play, correctly, the music written by great musicians will have little difficulty in playing so-talled "popular" music, if he is obliged to do it in a professional way, to earn his bread and butter. He who associates with the ignorant is not likely to advance much mentally; but he elevated

Hearing Good Music

Attending the opera, symphony convocal recitals, in fact any concerts where is of the greatest value in developing the student's musical nature and talent. By hearing music for the voice, or any instrument or instruments, performed in a masterly manner, he insensibly acseem to think that cultivating the arms quires musical sense and instinct which will prove of the greatest value in his sired. self exclusively to concerts where he will observing these two fundamental rules hear violin playing, for the violinist can of violin playing. They may play very get ideas from listening to music of any character, either for the voice or any

Nothing is more helpful to the growing violinist than constant concert going. In the great European musical centers, music students go to concerts or the

Playing With Others

Playing with good students' orchestras. violin duets, trios, quartets, string quartets, playing obbligatos with good singers, with piano accompaniments, sonata playing with the piano-in short any musical work with others is another wonderful Other means of sharpening the stu- assistance to the mental development of the student not only learns to execute

Reading Musical Works

Reading musical history, and other good musical works, also works devoted to his own instrument, lives of great violinists, biographies of the composers. etc., will be effective in inspiring and enthusing the young violinist. He will also get many practical ideas from such a course of reading. Moreover, every musician should know the history of his art and its great men.

Schumann's Advice

The great composer Schumann, in his advice to young musicians, emphatically assured them that one does not become truly musical by shutting one's self up like a hermit, practicing finger exercises, but by a "many sided musical intercourse." To the developing violin student these are words of gold.

The Vital Necessity of Straight Bowing

THEORETICALLY the hair of the bow who communes with the great has his should move at all times at a perfect mind constantly energized, ennobled and mathematical right angle to the string, otherwise the tone loses a certain amount of its quality and volume. The hair should also be at the proper distance from the bridge according to the bow pressure certs, chamber music recitals, piano and and required intensity of tone. How many violinists, even professionals, are the masterpieces of music are performed, able to accomplish these two very difficult feats? Go to any symphony concert and sit on the left-hand side of the hall, and observe the bowing of the first violins. You will see not a little crooked bowing. and much failure at keeping the bow at the proper distance from the bridge, corresponding to the intensity of tone de-

> Violin soloists also are often lax in well, but they would play much better if their bowing was more accurate. In handwriting, there are many gradations, art penman; so in violin bowing we have many varieties from the horrible rasping of the beginner to the exquisitely drawn tones of the great artist.

The violin teacher should be tireless in insisting that his pupils give constant attention to accurate bowing and to keepdouble stop work should not attempt where the tone, half tone, and tone and passages of this kind, as it requires the one-half (the latter in the harmonic times a week. The most eminent est attention to these matters is so self-entest kind of how control. The action intervals lie. The chromatic teachers advise this course as a part of evident that we can only wonder why they are so neglected.

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A Perfect Trill

beautiful and effective than even, well the principal and sometimes on the aux-executed trills in perfect intonation. For iliary note. It requires a great deal of some reason or other amateurs and stu- time and hard work to master these dents do not seem to understand that a trill exercises in Kreutzer, but the stutrill consists of an exact number of notes, dent is repaid a hundredfold for his evenly executed in correct time. I once labor. When he has completed them, he had a pupil who had just commenced to has not only acquired the ability to play study trills, and asked him if he under- trills in all their forms, but he will find stood the principle of playing trills. He his left hand technic enormously imsaid, "Not exactly; the way I do when proved and developed. Nothing could be I see 'Tr.' over a note, I shut my eyes, more effective for developing the left and wiggle my fingers as fast as I can." hand fingering than these studies.

There are entirely too many people birds.

been anything written in the way of ex- ful effect, ercises for the trill equal to these same A very fine effect in solo violin playing Kreutzer studies. The student who is made by commencing a trill slowly and masters them perfectly will never have gradually increasing the speed. In very any further difficulties with trills, since rapid trills the finger playing the trilled Kreutzer exhausts the subject completely, note must not be lifted too high. The For the purposes of study, many of these trilling finger must at all times fall exercises are played in several different firmly on the string like a little hammer. ways, with longer and shorter trills, or This gives great distinctness to the trill.

Few effects in violin playing are more with the trill sometimes commencing on

One frequent mistake in trilling is following the same method as this stu- playing one or both of the notes of the dent. They play trills in a spasmodic, trill out of tune. In the first place, the jerky, fast and slow style, which utterly principal note (the lower fixed note of ruins their beauty. Listen to the trills the trill) must be played absolutely in of a really good violinist, and you will tune, and the note above, which is trilled, hear an even, smooth, undulating tone, must also be perfectly in tune. Somewhich makes you think of a garden of times the tone above is half, and sometimes a whole tone above the principal, It is impossible to over estimate the yet we often hear singers and violinists importance of acquiring a perfect trill, trilling whole tone trills half a tone, and Kreutzer, in his famous Etudes for the half tone trills a whole tone. Pupils of Violin, recognized that fact when he de- poor talent often play the trilled notes a voted so many of the studies to learning full quarter of a tone too flat or sharp the trill, and, incidentally, there has never without noticing it, making a very pain-

In Memoriam

Chicago, removes one of the most com- ent Boston Symphony Orchestra. can never be repaid for his great influ- teachers.

and later of the Boston Philharmonic playing.

THE death of Bernhard Listemann, Orchestra, which he helped to organize, which occurred recently at his home in and which later developed into the pres-

manding figures of the art of violin He met with great success as a solo playing in America. Mr. Listemann was violinist, and made many concert tours eventy-six years of age at the time of in which he was heard in practically his death, and in one more year he every city of any size in the United would have celebrated the 50th year of States. He was frequently compared to his career as a violinist in the United Ole Bull and Wieniawski by his admir-States. It is impossible to estimate the ers. He devoted much time to teaching importance of these forty-nine years of during his residence in Boston, and service of this grand old man as a violin afterwards in Chicago. His pupils numsoloist, teacher and orchestral concert- ber hundreds, are scattered all over the meister, to his adopted country. The world, and many of them now promi-United States owes to him a debt which nent as soloists, orchestra players and

ence in the development of the violin Mr. Listemann had a kindly, genial nature and a charming personality. His Bernhard Listemann was born in Ger- violin playing was of a high order of many, and studied with the eminent merit, and no one has done more through violinists, David Vieuxtemps and Joa- the last fifty years for the development chim. He came to the United States in of violin playing in America than he, 1867, and made his début with great suc- not only by his personal efforts in formcess at Steinway Hall, New York. Fol- ing hundreds of good pupils, but by the lowing this, he became concertmeister hundreds of thousands who have been of the Thomas Orchestra in New York, delighted and educated by his fine solo

Three Violinists

commenced studying the violin at five cession. When Ysaye first came to Ameryears of age and at seven appeared in ica to play, his repertoire consisted of public with great success. He found his ninety-four pieces. life work in Germany, and at the height Wieniawski, one of the world's greatest of his career was considered by many talents, was the son of a Polish physiclassical violinist.

Ysaye won his present proud position that great violinist died, Ysaye carried his career by his unfortunate passion for violin and bow, on a velvet cushion gambling.

Joachim was born in Hungary. He fringed with silver, in the funeral pro-

authorities to be the world's greatest cian. He was taken to Paris at eight and at eleven gained the first prize for violin as one of the world's greatest violinists by much hard work. He was a pupil originate the many parts of the world's present providing the playing at the Paris Conservatoire. He by much hard work. He was a pupil originate the many parts for violin playing at the Paris Conservatoire. He inally of his father, and later had lessons with Rubinstein, creating the greatest from Wieniawski, who predicted his future enthusiasm. The two artists received a eminence. Ysaye was greatly befriended large fortune for their work. Wieniawski at various times by Vieuxtemps, and when wrecked his health and shortened his

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inches, and the distance from the top of
the state of the state of the state of the state
inches, and the distance from the top of
one-quarter inches. These measurements die
for slightly in different violins. 4—The
different scales of graduation; that is, some
of them made the back and hely somewhat
different scales of graduation; that is, some
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hest wood of which to make the back, with
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The Composer

the arm; but even as they started forward they were arrested by the sound of laughter—a laugh so ugly and mocking that, involun-

—a heigh so nely and moding that, involue traity, they foll apart.

"Gott1—wite das Nilogit — Schauderheit!"

"Gott1—wite das Nilogit — Schauderheit!"

"Gott0 and, and the other answert end night at the Altschloss!"

"It is smorting," said ridomy also, as he wrapped his wite in her salles. "And, ob, Barrotta, had yon no clock! It's lucky thought of your furt. Not zero a not be fore the congent that the answert end of the congent that the congen

"Oh, Johnny!" exciaimed Sarolta; she halted in her submissive advance; "I don't want to stay another hour in Frankhelm!" appreciable moment, looking at his wife's white face.

oneyed, He had never yet heard that he in her voice.

"How cold your hands are!" she cried.

"Bit of a cold night," said he simply.

Like a wave it broke over her; the co "Right!" he said in his cheerfui, everyday "Right" be said in his cheerful, everyday transt between the man she had loved and the way. "I've got a cars—a stunner, shell roll us into Stittgart in a jilry, Stittgart's the clossal egolst who had found in her with a nice message for madame. He can redon us to-morrow, with your juggage."
Thousan was after int the door of the problem of the printing. Without the snow already lay white.
"Quick, darlieg" warned Johnny; "mind the step," He followed his wife into the car had not escaped Madame Costana; the saw dow, Thomason salited and wiseled off, and fine interference which had one way to share the man who had one way to be shared the step. The passing flash of a lamp struck on his face, and she noted for the first time that the step." He followed his wife into the car had not escaped Madame Costana; the saw dow, Thomason salited and wiseled off, and trast between the man she had loved and the

throbbing and purring. Without the snow aiready lay white.

"Quick, darling!" warned Johnny; "mind the step." He followed his wife into the car and gave his instructions through the win-dow. Thomson saluted and walked off, and

The young man's fingers shook as h He had never yet heard that note

and gave his instructions through the windown. Thomson sainted and waited off, and
the Mercedes slipped away into speed with
the Mercedes slipped away into speed with
They whited on in silence for a little
while niter this. She was starting through
the burred wholeo. Here was the fountain
where they had lingered on the day after
the 'playlegaril' farin shalt. It gleamed white
the 'playlegaril' farin shalt. It gleamed white
they want to be the stamp of the stranger in the stamp of the He flung ans arms about ner also near ner tightly—afraid to speak lest he should blunder upon a wound. . Never before had she been so close to him as to give him her tears. There crept into his heart a hope that was exquisite.

THE END. in the shaken light of a gas-lamp.

And here, somewhere in the darkness, must he the alley where Johnny had proposed for the seventh time. What was it he had said?

"'Pon honor, it's not for myself, it's for you!

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O. Sometimes I am bewildered by finding sucring marks now above the notes and then below the notes. What is the signifi-cance of fingering marks in different post-

A. In most instances where two marks appear the fingering above the uotes is for the right haud while the fingering below the notes is for the left hand as in the following example.



simil orhestors seen at dances and in resum-mants.—Unquire.

A. This instrumental combination you de-serble is a peculiar indication of the cic-mental character of American mission that it is probably one of which seed that it is a probably one of which seed the seen would hardly dream, yet for its purpose it is unusu-ally effective. The tonal effect is unique and often very pleasing. The introduction of the Savosbove can hardly be accounted for, much often very pleasing. The latrocheclem of the Swaphone on hardly be accounted for, much saved to the property of the property o creeping into the scores of master composers. Strauss uses it in the Domestic Symphony.

Scauss uses it in the Domestic Symphony, O. What is Twine Solide. 18 a larm of notation in left-round solide. 18 a larm of notation in left-round solide. 18 a larm of notation from the left-round solide. 18 a larm of notation with the left-round solide. 18 a larm of left-round solide.

Own system has decided limitations.

O. Who is the greatest tilring French system in disc Calibration 1-20 and the greatest planet? "Who is the greatest planet?" "Who is the greatest richard planet?" "Who is the greatest richard 1-20 and the greatest planet. "Who is the greatest planet." "Who is the greatest planet." "Who is the greatest planet." "Who is the greatest planet. The greatest planet. The greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet. "Who is the greatest planet." "Who is the greatest planet. "Who is the greatest planet."

Q. Please name some British music scritten
According composers—Canadian Reader.
Amenas composers—Canadian Reader.
Amenas have be refers to such things as the Reader of th

and furns have had many German settings.

9. Somewhere I have seen as citizate of the many of notice in "ple Walkive" of Red and the seen the information of the seen of the s

O. What does "Andante Spianato" mean?
-W. W. S.
A. Play slowly, in smooth and equal style.

O. Whot is a suspension?—F. Z.
A. suspension occurs when one or more
parts of a chord are arrested for a time
when one of the control of the control
step forward. To illustrate, the chord marked
it is the dominant seventh chord of the key
of C major. Its natural progression or resolution is to the Toule Chord of C as shown





but it illustrates the principle.

Q. Who is the composer of "Cheer, Boys, Cheer"—W, van M.

A. Henry Hensel, at Nheerene, England, and died in London in 1000. He was a singer, planish organist and composer of the truther with London in 1000. He was a singer, planish organist and composer of the truther with London in 1000. He was a singer, planish organish org

Q. How much longer is the plano key-boord than the organ manual?—ETUDE Reader since 1888.
A. The plano is twenty-four keys longer. In other words the keyboard of the plano ex-tends nine keys higher and fifteen keys lower.

Q. Who was the carliest known organ builder?—L. T. builder!—L. T.

A. The book of Genesis gives Tubal Cain
the credit. "Jubal, he was the father of all
such as hand the harp and organ." In
modern these the credit is given to Albert
modern the life in the life in the life in the
century. Organists call him "Albert the
creat."

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1IINE 1917

THE PROPERTY OF THE PROPERTY O The Little Folks' Musical Corner

Bright Ideas for Children and Their Teachers

"There Was an Old Woman Who Lived in the Piano"

By Mrs. George L. Lewis

ATTHOR'S NOTE..."How can I levin to too the property of the pr

ONCE upon a time there lived an old woman in a piano. She had so many children that she didn't know what to do Some day, when you are old enough, you may count them all. (Sound keys from one end of piano to other.)

Some children are called "American." some "Dutch," etc., but these children a very strange way of naming them. She called one child (point middle C) "C, another "D," the twins "E and F," another "G," then "A," then "B." But she couldn't have different names for all these children so she just began over time she named seven children she did the same thing C-D-E (etc).

Of course one poor mother could not take care of so many children so she had servants to help her, black servants, 1-2-3-4-5 for every 1-2-3-4-5-6-7 children One black servant must stay between every two children (find "C"-servant-"D" etc.) except between the twins, for twins like to stay together. Twins' names (stop to learn as attention is on them) are l and F (Find "twins E and F" up and down the piano.)

When the mother wants to call her children she sometimes calls "E, F"--"E, F"--- "E, F"---. (Find the E's and F's that would answer.) Usually she calls "C-C-C-" because he is the first and the rest would hear (Find C-C-C-C----.) The last in each seven is "B." (Use discretion as to number of names

You know mothers like their children's this (draw pictures taken. When these keys had their pictures taken they went just like it a staff. One of their games (this it a staff.)) and their games (this it a staff. One of their games (this it a staff.)) and their games (this it a staff.) and their g pictures taken. When these keys had and sisters in their group (say very distinctly) so had to be taken alone. These groups the mother piano had hung in her room. People would look at them and perhaps ask "What picture has the C that

Perhaps the mother would be in the other room and would have to come in and point out the right group, so she thought she would have names for the groups. This "middle" group C-D-E-F-G-A-B she called the "one line group."

If anyone said "Where is that C that I saw yesterday, she could just say "Why, in the 'one line group,' the first one."



WACNED'S INSPIDATION

In 1829, when Richard Wagner was twenty-three years of age, he made a voyage from Koenfgburg to Paris. The voyage Insted that they all believed in the legend of the "Plying Dutchman," that musical mariner who is believed to sail his ship in all kinds or wrather, never reaching a port. This inspired Wagner to write his events.

). They called always goes in here (draw

you onnot and deat, after you of their games (this if A in here (draw and so on), see the notes, nor hear any music."

Onl dear, solbed Jack, "I wouldn't wo

at the end who had not so many brothers = face), (Find F-A-C-E on piano.) A his picture here---and here----etc.

What Is Accent?

promptly

is, Edith?" "A downward impulse." Edith an-

swered slowly. "That sounds very well, my dear, but (As story is repeated day by day add please do not think of accent as a down-"two line group," "three line group" and ward anything. Accent is not down-

"A kind of thump," answered Julia to me "The rule of rhythm is to keep light to the Fairy symphony marching.' I never forgot the impression On and on they played, un much smoother your palaying southers and to cure you of your uany comkeep marching, even rests must be We hope we have succeeded."

played and sung mentally. There is "Jack, Jack, why child, where are you?"

never any time to really rest when you said mother. "Asleep in the chair, when ward at all, it is forward. You will get member that accent means not a down- ago."

The Dinner Table Orchestra and How it Cured Jack of Laziness

By Thora Mason

"One, two, three, four! One, two three, four! Oh! how I hate practicing!

With a boyish whirl around and around on the piano stool, Jack Lamont abandoned his evening work. Watching the rather full hour glass, Jack felt a little guilty as he listened to his mother's voice from the floor above.

"Finished your practicing, Sonnie?" "Well, nearly," he replied, eyeing his new book with devouring glances.

Not waiting for a second question, Jack curled up in the easy chair before the open fire in the dining room. The maid had finished setting the table for breakfast, and Jack absent-mindedly regarded the bright silver. To get a better light on his book, he drew his chair a little nearer the chandelier. Something seemed

to be moving on the table.
"Do I hear music?" he said: "sounds
like an orchestra, and it sure is."

The silver forks had suddenly changed their pronged appearance into tiny violins The spoons into guitars, while the knives stood on end, and were resplendent violing cellos. The salt cellars made sturdy drums, and the tiny spoons were flutes. From hehind each instrument, a fairy dressed in spangles gazed at him. In front of the orchestra stood the leader. costumed in grey with a tiny black velve cap perched on one side of his head. He waved his long wand up and down, counting: "One, two, three, four. One, two. three, four. See here, 'cello, keep up you are a measure behind the rest. Little Flute why do you play so gently? Oh! I know, that great and naughty boy, is star ing at us. He says he 'hates music.' We are here to cure him of this crime. We vill punish him,"

Poor Jack was greatly upset and won dered what would happen. The Leader of best fun was climbing fences. The fences five fence rails of the staff is this; each the Orchestra, hopped off the table and Use discretion as to minior of manies the manufacture of the child can learn without confusing about their home had 1-2-3-45 rails like child takes alreays the same place. F waved his wand in front of Jack's eyes and ears.

"Now," he said, "little Boy I have made

want that to happen. Please forgive me for saying what you heard in the parlor, for I really have enjoyed hearing your fairy music."

strange thing about their play on these (So begin the idea of reading music.)

Jack's penitence was so sincere, that the Leader called out, "Cure effected the Boy promises to practice every day without grumbling-Orchestra proceed.'

Instantly the blindness and deafness "What is accent?" asked the teacher. ago, a celebrated singing teacher said disappeared, and Jack listened with de-

On and on they played, until the clock The teacher shook her head and turned that this made upon me and I will add on the mantel struck nine, when the to Edith. What do you think an accent for you, "The duty of accent is to push music ceased." "Good byc, little Boy. the rhythm forward.' Think of this the called out the Leader. "The Queen of next time you practice and notice how the Fairies sent us to teach you a lesson much smoother your playing sounds. and to cure you of your daily complaint

ward anything. Accent is not down- are playing. 'Keep marching,' and re- I thought you had gone to bed an hour

When these children went out to play a perfect idea of accent if you think of all the groups mixed together. Their it as a forward push. Once, a long time W. W.

Publisher's Notes A Department of Information Regarding New Educational Musical Works

Music For Advance of Publication Offers-

NEW WORKS

Tune, 1917,

Artistic Vocal Album for Low Child's Own Book, Beethoven. Four Sacred Songs, Slater. Orieg, Sonata, Op. 7......... Handel's 12 Easy Pieces.....

Lyric Studies, Perry.
Master Study in Music, Cooke.
Melodies of the Past, Greenwald

Moszkowski Album Preliminary Duets, Spaulding

Revelation for the Vocal World, Myer

chmoll's Method for Pianoforte, Book 2

Sindent's Music Guide and Manuscript

Twenty Old Hungarian Melodies for the

Before settling down to the summe

There is no doubt that husiness condi-

forte Hartmann

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Standard Song Album

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Community Singing

national songs of America and the other great nations, the best known songs that everybody sings, and some of the grand old hymns one would naturally expect to find in a book of this character. It is designed for popular use and we have purposely set a low price, because we believe every facility should be given to encourage the distribution and use of this kind of music, not only to-day but at all

There are about thirty songs in the book, with words and music complete, in good, clear music type, all easy to read and easy to sing. For introductory purfor five cents, additional copies ten cents music unused and not desired; a credit each, less a liberal discount, depending upon the quantity purchased.

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amination write for price on the quantity

Commencement

vacation and while the subject is fresh in the mind, it is a capital plan to make Music

arrangements to receive a suitable and liberal supply of teaching material just Commencement programs, even in nonmusical institutions, necessarily must ina little in advance of the time set for resuming work in the early fall. The clude one or more strictly musical numbers. For such occasions we have a large variety advantages of doing this are at once apof suitable solos, ducts, part songs, choruses and anthems, as well as pieces been retarded just at the critical moment, for plano four hands, six hands, two simply because the music supply order planos four hands, and two planos eight was not cent until the last moment when. hands. To ensemble music of this class we have recently added about twenty peal to "rush" it through, there are always bright and pleasing numbers, easily per-formed and very effective. many physical reasons for delays and consequent disappointment, the chief being that there are so many other orders of a similar character, most of which might have been sent in and filled weeks

We shall be pleased to send selections of this music for examination. In ordering it is necessary to state definitely the music is desired.

Summer New Music

Incre is no dount that massiess condu-tions will remain about as they have heen during the past year—probably the most remarkable in the history of America— and the music teaching profession will re-ceive its full share of the general pros-perity. The transportation problem has Many thousands of our patrons took advantage of our New Music On Sale Plan during the past year. As our genecome increasingly serious and with the eral mail order music supplying husiness continues to quite a large extent during the summer months we believe that new utmost promptness in shipping orders there is bound to be a little slowness in deliveries, so the earlier things are started music sent out at intervals during those months would be just as valuable to teachers who do their work at that time early deliveries, but we shall make ship-ments by freight to certian distributing as it is to those who receive the packages during the winter teaching season

points at our own expense, thus saving the customer the largest part of the de-We will send two packages of piano or vocal music between June and September transportation. livery charges, always provided the orders are in our hands not later than August to any of our patrons who desire to re-ceive them. They can receive either piano first; after that date it will be hardly or vocal, or both, about ten picces of new possible in most cases to guarantee demusic in each bundle. As in the case of the regular new music On Sale the dis-It will be worth while to take advantage of this plan. All such orders must in-clude instructions as to the date by which cash orders. The music can be placed ende instructions as to the date by which the music is to be delivered; if no time is with any other On Sale music received or cannot be given unless the name and admits a special of the sender; is no the outside of the sender; is not the sen specified we shall assume that the orders to be received from us, returns and settleare to be filled at once on the usual terms. ment to be made once each year

On Sale Returns and Settlements

As the close of the Teaching Season of 1916-1917 is near at hand, it seems timely to call the attention of our patrons to the annual settlement of ON SALE accounts which are due and expected during the cummer months of each year Karly in summer months or each year. Any voices, concerve to the truth of all vocal culture. Mr. Myer Conservatories and Individuals having writes in an interesting and convincing open accounts on our ledgers at that time, a complete statement. This will include the regular monthly charges, that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time, and all items that have been sent out as To meet a constantly increasing demand for such a book we are just getting out a new collection of chorus music which when returning music and the settlement includes all the standard patriotic and of the account. ONE OF THE MOST national songs of America and the other, IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE OF EVERY PACKAGE RETURNED

> This may seem an unnecessary warning to some of our patrons, but we receive hundreds of packages during the year with no name or address on the wrapper by which to identify the sender. and the dissatisfaction to all parties concerned because of such neglect can readily be imagined. The following general rules should be carefully read and adhered to:

(1) Return prepaid all ON SALE memorandum for the value will be sent with a statement showing the correct balance due us. PLACE THE NAME AND ADDRESS OF THE SENDER ON Wrist Studies EVERY PACKAGE RETURNED.

(2) Small packages of ON SALE music should be returned by mail; larger packages by express or Parcel Post; still larger packages in a wooden box hy freight. The mail rate on sheet music up to four pounds is two ounces for one cent; the rate above four pounds is the regular Parcel Post rate, varying from 5 cents to 12 cents for the first pound and from 1 cent to 12 cents for each additional pound. depending on the zone. The express Prepaid Printed Matter rate is 2 ounces for I cent, with a minimum of 15 cents. The Express Agent or Postmaster will give you particular information as to the best and cheapest method of returning any particular weight or package to Philadelphia. Bound Books should be sent by Parcel Post only, but sheet music can be sent as printed matter up to 4 pounds and Parcel Post from 4 nounds to 20 nounds and the nearby zones up to 50 pounds.

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write the name and address of the sender in the space provided on that

(4) ON SALE music received from us during the past season and of such character as to be usable for the next season's work may he retained under conditions arranged by special correspondence. This plan is suggested to save expense of

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. Do not return music that is soiled or disfigured in any way what-

(6) A credit for the return of music every package returned to us.

for the Summer and the Fall. Any advertiser will gladly send you additional information upon postal request.

A Revelation for the Vocal World. By Edmund J. Myer

Mr. Myer, who is so enthusiastically admired by all who have read his many books upon the voice (notably the Vocal Instructor), has undertaken a new work of concise character, revealing what he, in his long experience as a trainer of voices, conceives to be the great essential manner, making his main point very clear. The book is reasonable in price and contains a valuable lesson for any vocal student. The special introductory price is 20 cents.

Twenty Old Hungarian Melodies for the Pianoforte By Arthur Hartmann

We take pleasure in announcing a volume of Hungarian folk melodies. These are in the greater part unknown to the American public. Hungary has a mine of folk songs, and all are extremely characteristic. It is well enough for us in our musical activity to reach out into more original than Hungarian music, full of life blood and fire. It is a great pleasure to play over these wonderful creations. Mr. Hartmann has written an introduction to the volume and also given information regarding the origin and history of many of the compositions. None of them are long and none very difficult. They all range from Grade III to IV. Liszt's Hungarian Rhapsodies are simply snatches of Hungarian folk songs and a few of the ones in this volume have crept into Liszt's Rhapsodies. The special cents, postpaid.

By Edward Baxter Perry

We have come into possession of these valuable studies. They act as preliminary octave studies in sixths and thirds and fourths, and also in the form of semipieces. Their purpose is to develop a firmness of the hands and fingers, combined with a freedom and flexibility and strength of the wrist. These studies are within the range of small hands and do not go beyond the third grade. Each number has a poetic description with it One is called The Hail Storm, another one is caused the Roof, and another one The Rain on the Roof, and another one The Night Ride. The imaginative faculties of the pupils are developed simultaneously with technic in the use of these studies. We look forward to a very welcome reception of this work of Mr Perry's by the musical profession. Our special price in advance of publication is 25 cents, postpaid.

A Successful Indian Song By the Waters of Minnetonka By Thurlow Lieurance

This song has met with really flattering success. It has been used on the concert stage by Madam Julia Culp and other artists and has met with favor wherever sung or played. It is now published both for high and low voices and for piano solo. Mr. Lieurance seems to have a knack for transcribing the various tribal melodies and for putting them into usable form, while still retaining their original atmosphere. The accompaniments seem to enhance the melodies rather than detracting from them. In By the Waters of Minnetonka the melody is particularly sweet and attractive, with a certain ap-pealing quality, while the accompaniment ripples along in a characteristic manner This song may he sung with violin or flute accompaniment in addition to the piono or it is very satisfactory with piano actractive piano solo of the fourth grade.

Where to Go to Study?

A great problem which may be the turning point in a musical career. The advertisements of Teachers, Colleges and Schools on pages 426, 427, 428, 429, 430 and 431 of this issue are more important to many readers of THE ETUDE at this time of the year than at any other period. Study them well and plan your work now

Lyric Studies By Edward Baxter Perry

These studies were made with the special purpose of developing taste in music. They may be taken up after the the form of small lyric compositions. They are beautifully annotated by Mr. Perry, and very closely fingered and phrased. They will stand the very closest study. We take pleasure in presenting them to our readers. Our special advance price will be 25 cents, postpaid.

Heins' Album for the Pianoforte

Carl Heins for a number of years has carl Heins for a littlineer of years has heen one of the most popular writers of the lighter class of piano music. All of his work is exceedingly tuneful and most of his pieces are of easy or elementary grade, but all are musicianly in construction and all have educational value in addition to their many attractive qualities. Our new Heins Album will contain the best and most desired pieces of this writer. It will be uniform with our other similar collections. The special introductory price in advance of publication is 25 cents, postpaid.

Standard Parlor Album for the Pianoforte

This new album is another of the series printed from special large plates. It will consist almost entirely of pieces lying in the intermediate grades, such pieces will prove acceptable for home playing and for general entertainment. Modern writers will be represented chiefly, and only the most popular gems by these writers will be included. Our special introductory price for this volume will be 25 cents, postpaid.

Melodies of the Past for the Pianoforte. By M. Greenwald

The good old tunes are always welcome and always in request. Hence it is con-venient to have all the best of them grouped in one volume to which one may turn with a certainty of finding the de-sired melody. Each of these melodies is, sired melody. Each of these melodies is, first of all, presented with its original harmonies, and accompanied by a verse of the text. Then follows one or two short variations. These variations are not merely figurations, but they may be regarded as further developments of the various themes. This volume will surely please all, both old and young. The special introductory price is 25 cents, postpaid.

Preliminary Duets for the Pianoforte By Geo. L. Spaulding

Easy four-hand pieces are always in demand. Aside from pieces lying exnew duets by Mr. Geo. L. Spaulding are about the easiest that can be found. about the easiest that can be found. They are still easier than those in Mr. Spaulding's highly successful duet book entitled You and I, although they are of somewhat similar character. Musically they are very interesting, with independent parts for the two players, giving each something to do. Each duet is accompanied by appropriate verses. special introductory price for this volume is 20 cents, postpaid.

Sonata for the Pianoforte, Op. 7. By Grieg

This beautiful modern plano sonata should be known by all players. It is one of the finest exemplifications of what may be done with the classic sonata form n the hands of a modern writer of force and originality. It is just the sort of a piece that the musician delights in turn-ing to again and again. It is only moderately difficult and makes no unusual de-mands upon the player. The special introductory price in advance of publica-tion for our fine new edition of this work is 25 cents, postpaid.

Artistic Vocal Album

studies of Stephen Heller. They are in merous demands we have now in preparaourse. Only the nest writers are repre-ted by the control of the work. Only the best writers are repre-Eye, Elaine, My True Love Lies Asleep, Waiting, Felice, and others. Our low voice edition will be ready in a short time, and we have no doubt that it will prove cqually as successful as the high voice edi-tion. The special price in advance of publication will be 40 cents, postpaid.

Four Sacred Songs By David Dick Slater

The well-known song writer, Mr. David songs which will be published together in ten or fifteen years. Teachers feel that one volume. These songs are of moderate me to move volume. These songs are of moderate the song valuable technic to be appractice of the left hand, material which seal ingular theorem is the part of the left hand, material which so which will be the song the part of the left hand, material which so which will be so the song the part of the left hand, material which so which will be so that the song the the piano or for the organ. In several well-known hymn texts, but his settings are of such a character as to add interest are of such a character as to add interest to the old words. The titles of the songs are I Heard the Voice of Jesus Say, A Little While, There is a Green Hill, The Harbour Bell. The special price in advance of publication is 20 cents, post-

Standard Song Album

This is a new album in our special series of collections printed from the extra large plates. The songs in this collection will be those which have appeared in The Etude at various times. There will be an unusually large number of songs and they will be of all styles, both sacred and secular, suited for all occasions and also for teaching purposes. A particularly good feature of this collection will lie in the fact that practically all of the songs have accompaniments of moderate diffi-culty, such accompaniments as usually may be played by the singers in person. Our special price in advance of publication for this new volume is 25 cents, post-

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Among the writers of the present day, for plano, there is none more popular than Moszkowski. His works are always pianistic. In this work are only compositions that have attained popularity and are played the most. The extremely diffi-cult ones and the very easy ones have not been included. Neither have the lengthy ones. It will be a popular album of the best, most playable compositions of this popular writer. Our special advance price is 30 cents, postpaid.

The Organ By Stainer

The well-known organist, Mr. E. A. Kraft, has completed all his editorial work upon our new edition of this standard instructor, and the work is now standard instructor, and the work is now ing. The collection includes fifty and in press. Our new edition will be complete and comprehensive, retaining all of Much of the material is from sources of Stanker's original material, but bringing an entirely original character, in music. This contest is now closed. None of Stanker's original materials, but bringing an entirely original character, in music. This contest is now closed. None of Stanker's original materials, but bringing an entirely original character, in some sources of Stanker's original materials, but bringing an entirely original character, and until the first designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension of the stanker of the designs were given any particular extension. The designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of the end of the designs were given any particular extension of th it will undoubtedly hold its popularity for many years to come. Our new edition will be found superior in all respects. The special introductory price in advance of publication is 30 cents, postpaid,

Child's Own Book of Great Musicians Series. Beethoven

Our A-tistic Vocal Album in the high
This remarkably successful series of
voice edition has proven a very great
musical books for very little music stusuccess, consequently in response to nodents embraces the principle of havingmercus demands we have now todents embraces the principle of having the pupils cut out pictures from a big sheet and paste them in the places in the book where they will illustrate the test. will be sent postpaid upon receipt of fifteen cents each. We have in addition, in the second series, Chopin and Haydn, which are now obtainable at the above which are now obtainable at the above price. Beethoven is now in preparation. If you desire to order copies of this book in advance of publication send ten cents for each copy required.

mand of the keyboard is gained better through practice of the wrist and arm than possibly any other form of practice; and we are very glad indeed to know that the teaching fraternity are recognizing this. These studies of Löw have always been recognized as one of the standard sets for octave work and we take pleasure in recommending them. Our special price, in advance of publication, is 25 cents, postpaid.

Standard Advanced Pieces for the Pianoforte

This work will be made up principally of the best advanced pieces that have ap-peared from time to time in this Journal, such pieces as the Witches' Dance of MacDowell, The Chase by Rheinberger, Fantasia in C Minor from Sonata of Mozart, some of the Waltzes of Chopin, Romance of Sibelius, and a number of Liszt's compositions, also a few of the compositions that have taken first prize in our Prize Contests. It will be such a selection as the ambitious player is longing for. Our special introductory price in advance of publication is 25 cents, post-

Master Study in Music By James Francis Cooke

Every student, every club member, needs a comprehensive, authoritative col-lection of material for the study of the great masters of music. Moreover, this material should be in vital, human form—that is it should tell the life motives which have had a formative effect upon the composer's artistic work—it should suggest other lines of study—it should stimulate practice and should give that information without which the music lover cannot consider himself cultured. This book is not a musical history, although it contains a great deal of history; it is not a text-book, although it may be used as a text-book. It is more advanced than the Standard History of Music, by the same author, although it may be read by anyone and thoroughly ing. The collection includes fifty and Design Contest of Gottsenaux, reacrewaxi, Sannt-saens, able despatch and the result announces.

Strauss, Debusy, Rigert, Dr. Mason, etc., being more complete than those to be found in any other collection. A number of cound in any other collection. A number of the collection of specially arranged programs are given and will pay for those accepted at its regular rates.

A Rousing Patriotic March!

Music of a patriotic character is now in particular demand and we are happy to particular demand and we are nappy to be able to announce the publication of a most inspiring march, entitled "STAND BY THE FLAG," by R. M. Stults, which has promptly made a place for itself in patriotic programs and in the schools. The main theme is not only original but also impressive and the interweaving of three well known national airs produces a highly effective ensemble.

The march is published for piano solo.

four hands and two pianos eight hands, also for band and orchestra. It will be sent for examination with all requests for patriotic music, or we will supply either the band or orchestra arrangement for 15 cents, or both arrangements for 25 cents (cash orders only).

Technical Studies for the

Octave Studies

This new book of studies is about ready recipient more and more in the last recipient more and more in the last there is more valuable technic to be acquired through octave practice than almost any other kind of treabase. intermediate grade will be found. The about real benefit and advancement. Our special price in advance of publication is

Schmoll Method Book II

This volume has gone to press and this will no doubt be the last month that an opportunity will be given to advance subscribers, after which time it will be sold only at regular rates. We have been an admirer of this work for many years. It fits in with our work so beautifully that we were persuaded to publish an English edition. Our alm has been in all our publishing to make music study a plea and that is what the works of Schmoll do. All his writings are musical and pleasing, more so than those of almost any writer. At the same time they have a tinge of the educational. We feel positive that you will be delighted if you procure at least one copy of this new work. Book II is about Grade III or IV. Book I, which is already published, is not on special offer. This second volume can still be purchased at the advance price of 30 cents, postpaid.

Handel's Twelve Easy Pieces For the Pianoforte

This new volume is now in press, but special offer will be continued during the current month. These twelve pieces are selected chiefly from Handel's Suites, the original compilation, with editing and annotations, being by Von Billow. Our edition follows this one, retaining all of Von Bülow's original comments, etc. The pieces have all been carefully revised after comparison with all the standard editions. This is one of the most valuable works in troductory to the classics. It will prove especially useful as an introduction to the polyphonic style of playing. Our special introductory price in advance of publication is 15 cents, postpaid.

Etude Cover

JUNE 1917

Students' Music Guide and Manuscript Lesson Book By Alberto Jonás

Señor Jonás is devising a real novelty Señor Jonas is devising a real novelty in this little work. Thousands of teachers have used manuscript blank books with their pupils. But the ordinary blank book does not serve the real purpose. It is not classified, contains no suggested exercises, no special advice upon needed points and does not impress the pupil, Mr. Jonas provides for the teacher who wishes the pupil to preserve special exercises and advice made upon the spur of the moment to cover special cases just as a doctor prescribes for special cases. It should prove a most useful book to the progressive teacher. The special introductory price is 25 cents, postnaid.

Advance of Publication Offers Withdrawn

The following of our new publications The following of our new publications which have been announced during the past few months have appeared during the current month, and are, of course, now taken off the special advance of publication price. The works are now on the market and will he cheerfully sent to any of our patrous who desire to look at them, our regular liberal professional discounts.
The works withdrawn this month are as

Pleasant Pastimes—Helen L. Cramm. Price 75 cents. This volume is full of in-teresting little pieces for young players. We take great pleasure in recommending

to our patrons.

Young Folks' Music Study Playlets.
Price 75 cents. These playlets may be given with little trouble by any group of intelligent children, with or without special scenery and costumes. They may also

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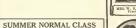
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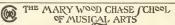
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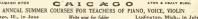
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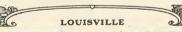
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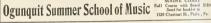
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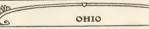


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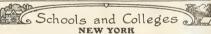


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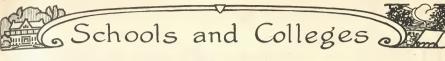
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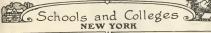
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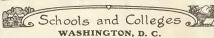




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